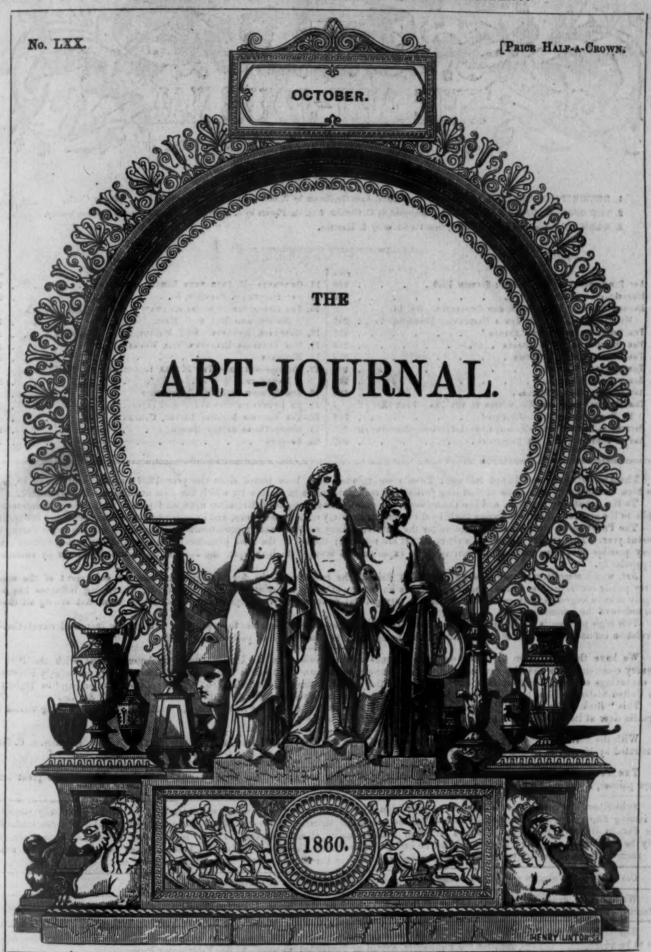
NEW SERIES: CONTAINING THE ROYAL GALLERY.



LONDON: JAMES S. VIRTUE;

PUBLISHED BY ARTHUR HALL, VIRTUE, AND CO., 25, PATERNOSTER ROW; NEW YORK: VIRTUE AND CO. PARIS: STASSIN AND XAVIER. LEIPZIG: F. A. BROCKHAUS.

OFFICE OF THE ART-JOURNAL, 4, LANCASTEE PLACE, WATERLOO BRIDGE, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR MAY BE SENT.



THE ILLUSTRATIONS.

- 1. HENRIETTA OF ORLEANS. Engraved by H. BOUNER, from the Picture by P. MIGNARD, in the Royal Collection at Windsor Castle.
- 2. THE OPENING OF THE WALHALLA. Engraved by C. Cousen, from the Picture by J. M. W. TURNER, R.A., in the National Gallery.
- 8. MEDICINE. Engraved by G. Stodart, from the Statue by E. HAHNEL.

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The Arr-Journal has attained full age: Twenty-one volumes have been issued since the year 1839; and it continues to be, as it has been during nearly the whole of that long period, the only publication in Europe by which the Arts are adequately represented.

To the Artist, the Amateur, and the Connoisseur, the Arr-Journal supplies information upon all topics in which they are interested; while to the general public it addresses itself by the beauty and variety of its illustrations, and by articles at once instructive and interesting.

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every possible advantage that can be derived from experience is brought to bear upon the Journal, to secure its power by sustaining its popularity.

Art, which some twenty years ago was, in Great Britain, the resource of the few, has now become the enjoyment of the many. Every public institution has learned that to circulate a knowledge of Art is a leading and paramount duty; its refining influence has been largely acknowledged; and there is, consequently, a very general desire to derive enjoyment and instruction from Art among all classes and orders of the community.

and orders of the community.

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We have the satisfaction to inform our many friends and subscribers in the United States of America, that with the Part for January commenced a series of papers entitled, "The Hudson, From the Wilderness to the Sel." These papers are largely illustrated by engravings on wood, from sketches and drawings by the author, Benson J. Lossing, Esq., whose reputation is among the highest in the United States, and has been established in England by his admirable volumes, "The Battle Fields of America," &c. &c.

This "Book of the Hudson" has been prepared especially for publication in the Arr-Journal; with this view Mr. Lossing visited the gigantic river at its source, and is now tracing its course downward to the sea.

With the Part for January was also commenced "The Companion Guide, by Railway, in South Wales," by Mr. and Mrs. S. C. Hall, illustrated by Messrs. J. D. Harding, Birket Foster, Hulme, May, &c.

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THE ART-JOURNAL.



LONDON, OCTOBER 1, 1860

ART PROCEEDINGS IN PARLIAMENT,

SESSION 1860.

uning the late session of Parliament the House of Commons devoted its accustomed collective wisdom, and wasted more than the usually prescribed time, upon matters pertaining to the s. These repeated and Fine Arts. These repeated and important discussions invariably prove the imperative necessity of doing something, the timid resolve of each succeeding Government to undertake little as possible, and the dogged determination of certain independent members to render that little impracticable and abortive. The grand result of all this noisy and interminable debate is a state of our and interminante decate is a state of our national monuments and public galleries for which there is no parallel in Europe. While we in England have been idly talking and deliberating, other nations have quietly done the work. During the years that our National Gallery has stood a deformity, and the Nelson Column a disgrace, there have arisen in the Column a disgrace, there have arisen in the great cities of Europe—in Berlin, Dresden, Munich, and Madrid—stately museums dedicated to Art; and while we in London are discussing a few minor and miserable street improvements, the entire city of Paris has been remodelled and rebuilt.

This state of things is the more to be regretted inasmuch as the time has now arrived when England might readily, under the guidance of judicious councils, acquire for herself that high position in the Arts, which her place in the scale of nations indicates and demands. Public opinion is now at length fully aroused to the advantages, no less than to the delights, which the culture of the Arts can confer upon a people. On all sides do we see abundant evidence of an awakening in the popular taste, of an ardour which lavishes large sums of money, devotes valuable time, and dedicates abundant talent, to those arts which are now acknowledged no less essential to our manufacturing pre-eminence, than conducive to our honour and promotive of refined enjoyment. The history of the last ten years is, in all that concerns the Arts, sufficient evidence of the resources of the country and the zeal of our people. The success of the Great Exhibition of 1851, the subsequent gathering together of "Art Treasures," in Manchester, and the large sums now given as guarantee for the forthcoming Exhibition of 1862, show an amount of private enterprise, manifest a spontaneous desire for refined culture, display an accumulation of national wealth, never surpassed in any age or country. The people at large, moreover, have not failed to show how readily they can appreciate and how fully enjoy these efforts made

for their improvement. They have uniformly thronged to give a crowded and monied success to these bold and generous enterprises; and in their peaceful and decorous conduct, in their reverence for the great works, which have never suffered at their hands, they have shown them-selves worthy of the confidence reposed, and ready to profit by the advantages thus freely laid before them. All things, we repeat, seem to indicate a national revival in the Arts. Artists, year by year, evince at our exhibitions marvellous powers of production; patrons, prodigal of their wealth, lavish unheard-of sums prodigal of their wealth, lavish unheard-of sums in the purchase of pictures, and the choicest works of Art thus become the chosen inmates of our dwellings. For the still further success and development of this great popular movement one thing only is needed—that the Government of this country, that the public legislators, and all persons placed in rule and authority, shall guide by discriminative wisdom, shall systematize with sound indoment and shall systematize with sound judgment and steady hand, and give to individual zeal and divided action stability, union, and nationality. But this is just what is wanting. Vacillation and contradiction, division in council, and endless delay in action and execution,—these are the elements which Parliament has hitherto brought to the patronage and promotion of our national Art. This deplorable state of things, with all Art. This deplorable state of things, and its attendant evils, is admitted on all hands, and yet no remedy appears to be forthcoming. The Chancellor of the Exchequer, in the course of a debate upon the estimates for the present year, strongly denounced the whole system in words which deserve to be recorded. Speaking words which deserve to be recorded. Speaking of the proposed appropriation of Burlington House to the purposes of Science and Art, he said that he deeply regretted "that such long periods should elapse before any conclusion could be arrived at as to the disposal of buildings of that kind, the price of which had been paid, and which entailed a large annual charge for interest. He had no hesitation in saying that this, and other circumstances of a like kind, are entirely owing to the lamentable and kind, are entirely owing to the lamentable and deplorable state of our whole arrangement with regard to the management of our public works. Vacillation, uncertainty, costliness, extravagance, meanness, and all the conflicting vices that could be enumerated were united in our present system. There was a total want of authority to direct and guide. When anything was to be done, they had to go from department to department the executive to the ment to department, from the executive to the House of Commons, from the House of Com-mons to a committee, from a committee to a commission, and from a commission back to a committee—so that years passed away, the public were disappointed, and the money of the country was wasted. He believed that such

country was wasted. He believed that such were the evils of the system that nothing short of a revolutionary reform would ever be sufficient to rectify it."

One remedy however, short of "revolutionary reform," we would venture to suggest, simple in itself, and specially suited to meet the peculiar aspect of the evil, namely, that no honourable member be allowed to speak on any subject upon which he has already proved himself to be totally ignorant. Strange as it may seem, there is assuredly no topic on which so much nonsense is talked as upon Art. A profession which requires special study and pecular aptitude, would appear to be within the ready reach of every tyro and smatterer in the country, and honourable members, upon the strength of having bought and sold a few pictures, and taken, it may be, an autumn run through Italy, forthwith deem themselves qualified to criticise and condemn the well-matured plans of professional and responsible servants of the crown. Hence has it become, in the face of ignorance and presumption, and through the blind and stolid opposition of a false economy,

almost impracticable to propose any scheme for the promotion of the Arts on a scale proportioned to the public need, or commensurate with the national dignity. Of late, moreover, we regret to say, it has been made specially difficult for any paid official, however skilled, zealous, and honest, to serve his country in the public promotion of the Arts. Whoever may have received parliamentary money is at once subjected to unmeasured and unscrupulous attack. Idle gossip and stale jokes are carefully compiled and elaborated for the amusement of the House, till the man who has assisted in the purchase of a Paul Veronese, or has obtained a commission for the building of a public office, or the painting of a historic picture, is made a butt for party shots, and ofttimes arraigned before the country as a culprit. There is thus scarcely an Art institution in the country which has not suffered represted

the country which has not suffered repeated and inveterate attack from the pretended pa-The National Gallery, the Portrait Gallery, the Museum at South Kensington, the Houses of Parliament, the Foreign Office, the Nelson Column, the Schools of Practical Art, with studies from the life model, are each, in every succeeding session, subjected to that style of criticism which might qualify its authors for honourable mention in the pages of Punch. The modest estimates of the Government are thus often carried with difficulty and its circular style of the control of the thus often carried with difficulty, and its circumscribed plans and scanty generosity curtailed, and sometimes wholly defeated. Criticism, if only discriminative, is to be encouraged and desired; it is instructive to the artist, a wholesome check upon the Government, and a safeguard for the people. But of late years blind leaders have so grievously misled, loud talkers so far confounded the simple truth, that we think it of some importance that the subjects thus criticised, the questions thus thrust into endless debate, should be put upon their real merits. In our review of the topics just enumerated we shall, for the most part, find that the executive needs encouragemen rather than censure, a spur more than the curb; that the intentions and plans of successive Governments have been generally wise, faulty chiefly through vacillation, fear, or parsimony. We are persuaded that a more just appreciation of the importance of what has already been accomplished, a more earnest demand for further progression on the part of the country, and a House itself, would enable the Government of the day, with bold and generous hand, to per-fect the schemes which hitherto have been but roughly sketched, and so to raise the Arts to that high position which the tastes of the people and the exigencies of the nation now imperatively demand.

The National Gallery is a signal example of the evils of which we complain. It is, on the part of Government, a singular instance of timid vacillation and ill-timed parsimony; and yet, notwithstanding, by a certain happy knack of blundering on, peculiar to all governments, a collection of pictures by the great masters has at last been brought together, which bears worthy comparison with the far-famed museums of the world. It is an instance no less of the blindness and the virulence of parliamentary attacks. The Government has, on several occasions, been paralysed in the execution of wise and well concerted plans; professional gentlemen, in the zealous performance of their duties, have been offered insult instead of thanks; and invaluable pictures, which crowned heads in vain sought to secure, have been no sooner hung in Trafalgar Square than pronounced absolutely worthless. The great Paul Veronese of the Pisani Palace, to which travellers in Venice invariably flocked—which had been expressly eulogised by Goethe as the

great masterpiece of this illustrious painter, was, by the critics of the House of Commons, hooted as a copy, or derided as mere decorative manipulation. The entire national collection, now formed, through the labour and judgment of Sir Charles Eastlake, into a consecutive and grand historic series, is of the utmost value for the education of the artist and the culture of the people; yet, during the late session of parliament, the honour-able member for Brighton ventured to state, "that he had no hesitation in saying that one half of the pictures ought to be expelled from the gallery, as calculated to do injury rather than good to the public taste." Such a judgment, we confidently assert, is opposed entire practice of Europe, and contradicted by the great authorities upon the subject. Our National Gallery has been formed upon the express principle that the history of Art the maters had their antecedents; that Art, like other branches of knowledge and products of the human intellect, is a deve-lopment and progression; that the early and rudimentary stages are necessary links in a consecutive and connected chain; and that rightly to comprehend, and even fully to enjoy, works in their ultimate perfection, it is needful to see and to study those early masters who struggled hard and fought well to overcome the elementary difficulties of their art. It is of course inevitable that a gallery formed upon such a principle and basis principle which we say is supported by the practice of other nations, and has obtained the anction of the chief authorities in these matters-must tolerate upon its walls many pictures which, at least to the untutored eye, shall appear strange and uncouth. A national gal-lery, however, cannot pretend to any essential value and service, unless it be expressly fitted and designed for study. Works it will undoubtedly contain executed on broad, intelligible laws, which those who run may read, and readily enjoy. But in addition to these popular productions, there must be a re-serve of more recondite compositions, which ofttimes may repel the eye seeking for absolute beauty, but which, when duly studied, cidate important truths. The advantage of Italian travel in great degree indeed consists in the easy and full access to such rare works, which thus enable the intelligent artist and connoisseur to enter more intimately into the essential spirit of Italian genius, and to trace back to its fountain head the full spring-tide of inspiration. It is not, we confess, very likely that statesmen engaged in the fierce conflict of political life can either reap or appreciate these more occult advantages. Lying manifestly beyond their immediate sphere, all that we can reasonably expect is, that they will keep silence on what they do not understand—that they will bow to the opinion of those really qualified to form an accurate judgment, and in no way impede the progress of measures which have been wisely entrusted to the direction of men of professional knowledge and high position.

But the National Gallery itself, as a building in which this noble collection of master works finds a narrow and incommodious dwelling, is on all sides most justly condemned. Yet Government, in matters pertaining to the Fine Arts, seldom commits itself to action until things are reduced to the last extremity. And to this ultimate stage has the much mooted question of the site and extension of the National Gallery at length arrived. The building is proved wholly inadequate in size; the rooms are crowded frequently to excess; the air is loaded with dust, effluvia, and noxious elements specially destructive to paint-

ings; the walls are found far too circumscribed for the right classification and display of the rapidly increasing collection; and so at length it rapidly increasing collection; and so at length it becomes absolutely imperative that prompt and decided measures should be taken to remedy this great and still growing evil. No scheme which can possibly be suggested will entirely meet the exigencies of the case, or succeed in reconsilient and administrative with the case. ciling every conflicting interest. Yet after due investigation before various commissions, after full deliberation, and certainly with more than sufficient procrastination, it seems to be the judgment of both the late and the present administration, supported by the general opinion of the House, that the pictures of the National Gallery shall remain in Trafalgar Square; that to provide the required extension of space, the Royal Academy shall vacate its present rooms; and lastly, that the Academy itself shall receive the grant of a site at Burlington House, upon which may be erected a building suitable for its annual exhibitions. This scheme, taken all in all, is probably the best that can be devised.* It retains in the present central position the national pictures, which are thus rendered easily accessible to the inhabitants of the metropolis. In the immediate bridging over of the central hall, in the ultimate appropriation of the entire building, and in the still further available space which may yet be obtained, it provides for present wants as well obtained, it provides for present wants as wen as for future indefinite demands. In rooms less crowded and better ventilated, the pictures, protected by glass, need not fear the noxious operation of the city atmosphere. Thus, with all needful accommodation, we would further venture to hope that the national contract the statement of the city atmosphere. pictures may be thrown open to the labouring classes on certain evenings in the week. extending to the hard worked artizan that refined culture and enjoyment to which it is the peculiar province of the Arts to minister. We think the proposed scheme may likewise command the assent of the Royal Academy The Academy will obtain as a boom the free grant of an eligible site. Adequate funds in hand will enable it to erect a building which thenceforth it may fairly call its own Thus housed in its proper tenement, its inde-pendence will be secured; it will no longer be open to the obnoxious attack of envy and disappointed ambition; and free for action and strong in position, it will then the better enter upon those reforms which the present generation seems to demand from a great public school and association for the culture and promotion of the national Arts. The proposed scheme, then, we think may well obtain the assent of all parties. Further contest, we hope, may be relinquished, and the Government, we trust, will resolve for once to act with promptitude and decision.

The repeated attacks made in Parliament upon the South Kensington Museum, and the Department of Science and Art, with its affiliated schools throughout the country, have, we are glad to say, fairly broken down, and the charges now stand disproved. A select committee of the Commons was, in June last, appointed to inquire into these hostile allegations, and their Report we printed in the last number of our Journal. It appears that the State has expended, during the preceding twenty-two years, in the purchase of the Art specimens and books now in the custody of the authorities at South Kensington, the sum of nearly £50,000; that the museums thus formed, consisting of metal-work, glass, pottery, woven fabrics, mediæval furniture, and other like objects, illustrate Art as applied to manufactures, and show the vocation of the skilled

The objections made in Parliament and elsewhere against the Photographic Department at South Kensington have, we are glad to find, been overruled by the Committee. It is found not safe or practicable to admit the general professional photographer to national collections. The photographs sold by the De-partment are limited to transcripts of those state treasures, from which it is thus advisable to exclude the commercial practitioner. The publication, therefore, of such works can searcely be deemed an interference with the professional artist, while the advantage offered to the general public is manifestly great. At a moderate price, sufficient to cover the necessary expenditure, the eighty schools of Art connected with the Department may be furnished with photographic reproductions from the choicest which enrich the public collections at home and abroad. Photographic copies and studies from the Hampton Court cartoons, from the Raphael, Michael Angelo, and other drawings in Oxford, in the Louvre, and other museu with like accurate transcripts from rare objects in decorative art, are placed within the easy reach of public schools and private individuals: thus ministering in no small degree to that wide-spread Art education for which the Department at South Kensington is specially con-

stituted.

The Committee have condemned those iron architectural structures which obtain for the Kensington Museum the contemptuous designa-tion of the "Brompton Boilers." The present iron building was designed as a tempor pedient; it was, indeed, merely in the nature of an experiment. "Experience has shown," says the Report, "both in this case, and at the Art-Treasures Exhibition at Manchester, that an iron building, owing to its variations in tem-perature, and the difficulty of keeping it watertight, is not suitable for the preservation of works of Art. Mr. Braidwood, also, does not consider it secure from fire. Much expense is required to keep it in good order. The officers of the Department report that the more delicate and valuable works of Art suffer from cold, damp, and the leakiness of the roof, and ought to be removed out of it as soon as possible." The Committee is, therefore, of opinion that additional space for the accommodation and exhibition of the Art collections should be provided forthwith. It is accordingly proposed to add to the existing brick structures now forming the Sheepshanks, Vernon, and Turner Galleries, and thus to enclose a quadrangle consisting of two large courts, to be covered and rendered air and water tight by a glass dome and circular roofs. For the purpose of carrying into cular roofs. For the purpose of carrying into the Government has already proposed a vote of

and educated artist in the decoration of private dwellings and the adornment of daily life. The authorities of the British and South Kensington Museums are, by this report, exonerated from the charge of recklessly competing against each other at public sales; and evidence has been adduced, which proves that the purchases have been made with such judgment "that if the Government were inclined to speculation, it might realize a handsome profit on the sums originally expended." It is satisfactory to find with how much zeal and generosity the public have co-operated with the State in the furtherance of the great purpose for which the museum is established. It is gratifying to know that her Majesty, as well as private individuals, have freely lent from their collections works of the utmost value and interest, and that the people at large, including artizans with their families, have fully appreciated these proffered advantages, and thronged the galleries and museum by day and by night, for the purposes of study and the relaxation of environment.

There are undoubtedly many and strong reasons why a removal of the National Gallery to South Kensington is desirable; but there are also some sound arguments in support of its remaining where it is.—Eb. A.J.]

£17,000, which, after fruitless opposition by Messrs. Coningham, James, and Ayrton, was, we rejoice to say, passed without division.

The Government, at once, rightly resolved upon adopting and carrying into execution this conclusive Report. Mr. Lowe, speaking on behalf of the cabinet, stated in the House that the Museum had afforded great advantages to thousands, that it was beneficial to the public thousands, that it was beneficial to the public at large, and merited further support. One result of the bold and successful experiment at South Kensington demands, we think, special attention. It is recorded that nearly one half of the total number of visitors have attended of the total number of visitors have attended during the evenings. Evening exhibitions in our public institutions by artificial light, let it ever be remembered, were first inaugurated at South Kensington. The advantages to be thereby derived are so great and manifest, that it is no wonder the public attention has been pointedly directed to the possibility of thus rendering our institutions available for the more extended instruction of all classes of the community. The marked success which has community. The marked success which has attended the experiment at South Kensington we regard, indeed, as the commencement of a most salutary movement. When first it was proposed to remove the Vernon and the Turner pictures to Kensington, the Society of Arts at once urged that the new galleries should be opened in the evenings. A resolution moreover was passed by the representatives of the over was passed by the representatives of the three hundred institutions united with that society, recommending that all national mu-seums and galleries be opened on certain evenings of the week, in order that they may be made accessible to the labouring classes. In further pursuance of this important purpose, a select committee was appointed by the Commons, "to inquire whether it is in the power of Parliament to provide, or of this House to recommend, further facilities for promoting the healthful recreation and improvement of people, by placing institutions supported by general taxation within the reach of the largest section of the tax-payers, at hours on week days when, by the ordinary customs of trade, such persons are free from toil." As a presuch persons are free from toil." As a pre-liminary to this inquiry, it is well to know that Mr. Redgrave and Professors Faraday and Tyn-dall had expressed their decided opinion, that nothing exists in coal gas to render its appli-cation to the illumination of picture galleries objectionable; that its light is as harmless as the sun; and that so long as the products of combustion are carried off by ventilation, pictures and other works of Art remain uninjured. The above Committee, upon full inquiry, and after the examination of Mr. Ruskin, Rev. F. D. Maurice, Mr. Robert Hunt, Mr. Panizzi, Mr. Cole, Mr. Wornum, and others intimately acquainted with the wants of the labouring classes and the working of our public insti-tutions, presented to Parliament a Report expressly recommending that institutions such as the British Museum and the National Gallery should be open on the evenings of at least three days in the week, between the hours of seven and ten. We doubt not that the operatives of the metropolis will duly estimate, and eagerly avail themselves of the facilities and advantages thus designed for their instruction advantages thus designed for their instruction and delight. The working men, indeed, be-longing to the Mechanics' Institutions through-out the country had already presented memo-rials urging the Government to take measures for the attainment of this object; and peti-tions from the largest engineering establish-ments in the metrocalis had further many default. ments in the metropolis had further prayed that the operatives might be allowed on Saturday evenings to visit the collection of machinery at South Kensington. We know of no more hopeful sign of the times than this desire in the labouring classes for intellectual improve-ment, and quiet and refined enjoyment. We

have seldom derived greater pleasure and satisfaction than in watching and mingling among the hard-worked and homely-dressed operatives with their wives and children, as they throng on Monday evenings the rooms at Kensington devoted to the English school of painting, as they dote over a Turner, a Mulready, or a Leslie, discuss some point falling within their practical experience, and silently drink in beauties which bring the delight of a new and refined existence. In the cause of national education, in the interest of temperance, sobriety, and the amenities of daily life, we devoutly hope that Parliament will give speedy and practical effect to this most salutary resolutions of their Committee.

sobriety, and the amenities of daily life, we devoutly hope that Parliament will give speedy and practical effect to this most salutary resolution of their Committee.

The National Portrait Gallery is another example of the parliamentary attack which institutions designed for the proportion of Art stitutions designed for the promotion of Art and education are destined to encounter. The advantage to ourselves, and to posterity, of placing upon public record those great characters who have rendered our history illusracters who have rendered our history inus-trious is sufficiently obvious. In Florence the rooms devoted to the portraits of painters re-nowned in European Art, are known to all as specially interesting and instructive. At the Manchester Art-Treasures Exhibition, the Battish Postarii College was girly the researched. British Portrait Gallery was rightly regarded as an important illustration of the history of our country. It has been deemed, indeed, due in some measure as a debt of gratitude towards those great characters who as states-men have upheld our laws and liberties; who as warriors have maintained our national honour; who as men of letters, and of science have adorned our language, and advanced our knowledge,—that their memories even in bodily presence should be cherished as the prized heritage of the nation. It is important that the people should, as it were, actually see those illustrious countrymen to whom they owe so much,—that when they have read of the grand deeds of history, they should be introduced into the presence of the great actors themselves, and that thus the exemplars of the human race, living before their eyes, should be kept in everlasting remembrance. The principle of selection laid down by the trus-tees we are glad to know is liberal and broad. They rightly regard the celebrity of the character, rather than the artistic merit of the work. They seek to form an estimate of historic worth free from the bias of political party, or the prejudice of religious sect. Faults and errors, though admitted on all sides, will not, they assure us, exclude the portrait of any man who may illustrate the civil, ecclesiastical, or literary history of his country. Here in this gallery, already numbering nearly one hundred works, we have, indeed, a painted history works, we have, indeed, a painted history where Landor might find suggestions for new "Imaginary Conversations." Nell Gwynn, of flaunting drapery and voluptuous bust, looks old Selden dead in the face. Handel, with thunder-choruses in his massive head, contrasts with his next sitter, Horne Tooke, the critic of words-a keen face of finesse and quibble. Robert Walpole and William Pulteney, richly robed, stand side by side in reconciled repose. Shakspere, as seen in the Chandos portrait—the pride of the gallery—Dryden, portrait—the pride of the gallery—Dryden, Burns, Thomson, Keats, Congreve, Garrick, Siddons, and Kemble, all here at length rest, now that the world has ceased from troubling, now that the world has ceased from troubing, in one of those few favoured spots where the animosities of twenty generations lie buried. A gallery such as this we owe alike to ourselves, to posterity, and the illustrious dead, and a grant of £2,000 for so truly national an object it were indeed niggardly to withhold.

In our present cursory summary we cannot, of course, enter with any detail upon the many vexed questions which have repeatedly arisen in debate during the construction and deco-

ration of the Houses at Westminster. We may take it, however, for granted, that there have been many causes for just complaint. In the execution of so vast an undertaking how, indeed, could it have been otherwise? Parliaindeed, could it have been otherwise? Parliament rightly looks with jealousy upon interminable expenditure. Endless elaboration of Gothic detail, which the Chancellor of the Exchequer admits to be excessive, may naturally provoke the hostile criticism of members who opposition to love greater simplicity, or who, in opposition to the Gothic, have espoused the classic. Frescoes, for which yearly grants are needed, but which yet may take ten years in the painting, and a series of statues, beginning with Egbert and Canute, and ending with the Georges and William are we must adopt for Georges and William, are, we must admit, fair subjects, if not for censure, at least for inquiry. Yet we are anxious that, in the midst of this hostile opposition, the House and the country should not forget or ignore the great principle which actuated the Commissioners of the Fine which actuated the Commissioners of the Fine Arts in this truly national undertaking. It was felt that, in England, especially as compared with other countries, high historic painting had been without patronage; that sculpture had not received from the State adequate encouragement; and that the arts of design and decoration had been, to the prejudice even of our commerce and manufactures. dice even of our commerce and manufactures, unduly neglected. It was, moreover, rightly thought, that in the construction of the new ce at Westminster, an opportunity h last arisen when truly national Art might be inaugurated, and when the undoubted talent of the English painter might be directed to works which should secure to himself fame, and to his country honour. It was conceived as fit-ting and important that in this grand Palace of legislation, the leading events in the nation's history should be worthily recorded, that monuments should be here raised to the patriot and the statesman, and that thus the Arts should do their utmost to confer on the building import, dignity, and beauty.

We shall not presume to assert that these

We shall not presume to assert that these high purposes have been adequately accomplished. The architectural details and decorations of the Palace have frequently by their excess defeated their end, cutting up and distracting the breadth of the general effect, substituting scattered minuteness and prettiness for grandeur, and seeking to hide in lavish and confused profusion an essential poverty of general conception. Entering the Houses by Westminster Hall, either in the day, or by artificial illumination at night, what a contrast:—in this noble Hall, what breadth of effect, what grandeur of proportion, what unsophisticated simplicity, and yet, in the crowning roof, how much dignity! Reverting to the frescoes, we must frankly admit that they likewise are far from what we could have desired. As might, indeed, have been apprehended, from the known tendencies of our school, they are too picturesque, and are proportionately wanting in architectural symmetry and historic dignity. In execution they are opaque and clumsy, deficient in the transparency and liquid flow, for which the Italian fresco is so pre-eminent. Still, while these defects in the design and decoration of the new Palace are admitted to the full, let it not be forgotten how much has been successfully attained. The sky outline of the building is striking; it is at once bold and beautiful; the towers—of which the massive Victoria, and the more aerial and fanciful Campanile for the clock, are among the most impressive in Europe—combine with picturesque perspective into many an effective city view, and give to Westminster a rich palatial aspect. Let it be granted, too, that the frescoes are somewhat disappointing; still it must be remembered that the experiment was arduous and bold, that

fresco painting some years ago was deemed, at least in this country, a lost art, and that the attempt to restore it was in the nature of an experiment. We think their that sufficient success has been attained, at all events, to success has been attained, at all events, to justify Parliament in continuing the grants, and in giving further commissions. Mr. Herbert's 'King Lear,' and the spirit of 'Justice' and 'Chivalry,' by Mr. Maclise, are guarantees that the English artist has a genius fitted to the execution of high historic works. We need not enter into the question, whether Cromwell shall have a statue, or whether the Hautarchy shall have a statue, or whether Cromwell shall have a statue, or whether the Heptarchy shall be perpetuated in marble. It is our province to protect and cherish the Art interests of the country, rather than decide upon any purely historic or political controvers. In the welfare of Art, then, and, consequently, in the cause of civilization, we cannot but deem it of great moment that painting and sculpture should be brought to the decoration of this great edifice; that our artists should receive the encoungement of imperial patronage; that their ardour and their patriotism should be stimulated in the noble endeavour to portray the history and the patriotism should be stimulated in the noble endeavour to portray the history and the honour of their country; that they should thus feel how glorious a thing it is to be the chronicles of a great free, and wealthy nation, and to advance, through the agency of their art, the cause of a common civilization. It is said that the Cathedral of Milan, in its demand for attacks. Through a series of many years have for statues, through a series of many years, has created that school of sculpture, for which the created that school of sculpture, for which and Lombard capital has been so justly famed. And in like manner the Palace at Westminster may foster schools of painting, sculpture, and decorative design, the high merit of which shall be reflected over other works throughout the reflected over other works inroughout the land. Upon Government and Parliament, assu-redly in this matter, devolves a grave respon-sibility: while trustees of the people's money, they are no less the guardians of the country's

Somewhat connected with the Palace at Westminster, is the subject of the new Government Offices. "The battle of the styles" has, of course, been fought over in Parliament, and the collective wisdom of the House of Commons has, with accustomed happy result, been directed to that most vexed of questions, the compara-tive merits of Gothic, Classic, and Renaissance. As is usual with Art proceedings in Parliament, discussion and deliberation have but served to make confusion worse confounded. The strenu ous and uncompromising advocates of Gothic, and nothing but Gothic, are, we think, both in and outside the House, guilty of much extravaguace. The assumed axiom that Gothic is the only architecture which a Christian people is justified in using, is certainly sufficiently starting the probable origin of the pointed arch with the Mallometans. On the other hand, the animosity provoked by the inherent or accidental darkness of Gothic interiors, as unforfunately exemplified in the new Palace, with other essential or fortuitous defects, has given to the champions of the Classic and Renaissance, it may be, too easy victory. The result, as we all know, is, that Mr. Scott's original as we all know, is, that Mr. Scott's original Gothic design was set aside, and he has now sketched a building, which, probably, when matured, will secure a compromise between conflicting parties. This new design, it is understood, is founded upon the Palazzo Vendramini Calergi, the Scuola di San Marco, and the Church of St. Zaccaria, buildings invenice of the fifteenth continue in the mature of the fifteenth continues. of the fifteenth century, in the early and more chaste renaissance of simple pilasters, cornices, and round arches. It is a style to which Mr. Ruskin, notwithstanding his well-known Gothic affections, is yet able, in his "Stones of Venice," to award considerable commendation. The whole subject will semile to ward debeted. The whole subject will again be warmly debated

in the next session of Parliament—we can only hope with more than accustomed result.
While writing the present article, the Report of the Select Committee upon the British Museum, with voluminous evidence, has been printed and published. Previous decisions are here reversed and the whole conditions. here reversed, and the whole question museums for science, and galleries for Art, reduced, it may be feared, once more to original chaos. Professors of science are, of course, opposed to the scheme, under which the collections of natural history would be turned out of doors, to search some distant habitation. The adherents of Art, on the other hand, desire to concentrate into one grand museum statues, classic antiquities, medieval remains, prints and drawings, and even, it may be, the pictures now hung in the National Gallery. A design so comprehensive might have been more practicable and desirable, were it now possible to commence de novo. But we fear, all circumcommence de novo. But we fear, all circumstances considered, it is now too late to make of the British Museum either a Louvre or a Vatican. The difficulties which beset the question are doubtless great, yet taken for all in all, we incline to the plan already indicated in this article, which would give to the metropolis four great Art-centres—the British Museum for sculpture and antiquities, the National Gallery, Trafalgar Square, for old masters, and the British School of Painting; South Kensington for ornamental art and schools of design; and, lastly, a new building at Burlington House for the Royal Academy, and its annual exhibition.

But all these, and other kindred questions will, of course, be again and again debated, before we shall be in a position to congratulate our readers upon any decisive or satisfactory result. When the four lions at the base of the Nelson Column shall be in their places, to roat over British liberty and the triumphs of English Art, who can presume to tell? In the meantime, the Goths growl in St. Stephen's. With a knowledge only surpassed by their with a knowledge only surpassed by their virtue, they denounce at once studies from the old masters, and from the actual life. From the National Gallery they would sweep away the old pictures, and from our schools of Art exclude the nude model. Guided by their well-known instincts, they would appear to the transfer of the state imagine, that an old picture can be valued only for its blackness, and a nude model desired, just because it is flesh and blood. They seem scarcely aware that a knowledge of anatomy is, been always deemed, essential to every school of Art; they appear hardly to know that, as a matter of fact, the Art-student is so fully intent upon his work; that the mind is in le than usual danger of wandering incontinently into vice. These and other kindred questions, we say, will again and again be debated; while in the meantime, our public monuments and works are, year by year, left in a hopeless and forlorn condition, for which, we repeat, there is no parallel in Europe. This deplorable state of things is the more extraordinary and inex-cusable, inasmuch as it is now admitted, on all hands, that the Arts are essential to civilization, that they tend to elevate and refine a people, that they not only minister to high enjoyment, but create even fresh branches of renunerative industry, and thus materially enhance a nation's prosperity and wealth.

THE BOYAL PICTURES.

HENRIETTA OF ORLEANS.

HENRIETTA OF ORLEANS.

P. Mignard, Painter.

H. Bourne, Engraver.

Size of the picture, e ft. s in. by 5 ft. 1 in.

HENRIETTA, Duchess of Orleans by her marriage with her cousin Philip, second son of Louis XIII and Anne of Austria, was the youngest child of Charles I. of England. The alliance was of comparatively short duration, for the duchess, a princess distinguished for her personal graces, as the picture engraved here shown—no less than for her mental qualifications, died suddenly in the flower the eage, not without suspicion at the time of haviage been poisoned by, her, husband. The cause of he death has never been satisfactorily explained; but the crime with which Philip was charged would appear to be wholly unfounded, or, at least totally at variance with the whole tenor of his character for, though addicted to sensual pleasures, he was brave soldier, at heart kind, and of a mild disposition. It is true the duke married again; his second wife was Elizabeth, daughter of the Elector-Palatino of Bavaria,—but sufficient time clapaed before the event took place, to negative the idea that a foll crime was perpetrated to estable him to obtain the hand of the German princess. Henrietts left two daughters,—the children introduced in the pieture,—one of whom became the queeu of Charles Hi of Spain; and the other, through her magnass with Victor Amadeus II., of Savoy, became, in indirect line, the progenitor of the present King of Sardinia: the direct succession terminated with the death, in 1831, of Charles Felix. The marriage of Victor with Anne Marie, Henrietta's daughter, in the origin of the connection between the house of Savoy and the royal family of England.

The father of Peter Mignard was, according to the biographer Watelet, an officer named More, with the origin of the connection between the house of Savoy and the royal family of England.

The father of Peter Mignard was, according to the biographer Watelet, an officer named More, with the house of them answered "More," on which the king suit ought to

born at Troyes, in 1610; he was first intended for the military, profession, but manifesting considerable talents for Art, his father placed him, with Jesucher, of Bourges, a painter of inconsiderable repute; and afterwards in the school of Simon Youe at that period the most distinguished in the Frence capital, where Le Brun, Le Sueur, and other celebrated artists were educated. After studying semitime in Paris, the sight of several pictures brough from Rome by the Marquis de Orequy, to which Mignard had access, induced him, in the year 1650 to visit that city, in order to study the works of Raffaelle, Michel Angelo, and Annibal Carses especially. He passed twenty-two years in Rome especially. He passed twenty-two years in Ro and obtained the sobriquet of "the Roman," h

especially. He passed twenty-two years in Rome, and obtained the soprequet of "the Roman," from his long residence there.

At the suggestion of the minister Colbert, Manard was invited to Paris by Louis XIV, with whom he soon rose into favour; the king, it is said, as to him no fewer than ten times, and gave him a patent of nobility. On the death of Le Brun, Mignard was appointed principal painter to his majesty, director of the royal collections of the Academy, and of the Gobelin tapestries. The cupols of the Church of Val de Grace, executed in fresco, is his most important work in France; but his twelve mythological pictures at St. Cloud are compositions of a high order. pictures at St. Cloud are compositions of which of merit. Mignard died in 1695, at the advanage of eighty-five: he deservedly ranks among best painters of the French school.

est painters of the French school.

His picture of the unfortunate Henrietts of Orleans His picture of the unfortunate Henrietts of Orlean and her young children is a fine example of his portrait subjects: though the figures are somewhat formal and constrained in attitude—faults not common with many artists of his time—the composition is very attractive from the sweetness of expression in the faces of the group, from the beauty of its general arrangement, the richness of costume, and the brilliancy of its colouring. It hangs in one of the apartments in Windsor Castle, and is in every way worthy of the place it occupies, not only as a way worthy of the place it occupies, not only as a fine work of Art, but also as a memorial of one whose family history exhibits a sad episode in the annals of English monarchs.

^{* [}We would ask what hope is there of Art having justice rendered to it by the "collective wisdom of the country," so long as a valgar and coarse remark made by one of our legislators is received with daughter. In the House of Commons? Lord Henry Lennox is reported to have said, during a recent debate, that he "Blought the academicians to be, the dogs, every well in their places." We would take the liberty of suggesting to his lordship, that there are men in the Academy whose names will be honourably associated with the history of the country long after his own has been consigned to oblivion. The words we have quoted will probably be the only words of his speech remembered hereafter.



P MIGNARD PINXT

H BOURNE SCULPS

HENRIETTA OF ORLEANS.

DAUGHTER OF CHARLES I

FROM THE PICTURE IN THE ROYAL COLLECTION



BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LI.-WILLIAM DYCE, R.A.

EFERRING, in the last of this series of papers, to the various characteristics of the English school of painting, mention was made of Mr. Dyce, as being one of the very few artists whose works may often be classed under the head of "Sacred Art;" not that they are of the kind which the old Italian painters regulated for explositely approach. not that they are of the kind which the old Italian painters produced, for ecclesiastical purpose chiefly, and which were so frequently drawn from the legends of the church of their religious faith, but because they are suggested by scriptural narrative, and are treated with a solemnity and pro-

rative, and are treated with a solemnity and propriety of feeling hefitting the subject-matter, and evidently manifest an elevated and holy purpose, and a mind more than ordinarily cultivated and refined. We never examine the annual exhibitions of the Royal Academy without a mental expression of regret, that this most accomplished painter—the term is used here in its highest and most comprehensive sense—is, generally, so restrictive in the number of his contributions; the catalogues for years past rarely show more than a single picture under his name. The public, therefore, do not know him as he deserves to be known, and as he unquestionably would be with greater and more frequent oppor-

therefore, do not know him as he deserves to be known, and as ne unquestionably would be, with greater and more frequent opportunities of making themselves acquainted with his works; while for the Art of his country, no less than for himself, he is too much of a rara avis: if his pictures were more often seen, it is our firm conviction they would give a tone to the public mind and to the rising generation of painters, which would prove most advantageous to both. He stands, as it were, the connecting link between

modern Pre-Raffaellism—of which he was, in England, the forerunner—and modern Art-idiosynerasy; and there is no doubt that, notwithstanding so little, comparatively, is seen of him, the influence of that little has been most beneficially felt in our school. It must not be inferred from these latter remarks, that Mr. Dyce is an idle man in his profession—far from it; but his industry, as our biographical sketch will show, has been exercised where the public have little opportunity of testing it, and in channels where its fruits have only been indirectly manifested.

William Dres hours at Abendeen in 1996 in consecutive his Dres Manifested.

little opportunity of testing it, and in channels where its fruits have only been indirectly manifested.

William Dyce, born at Aberdeen, in 1806, is son of the late Dr. William Dyce, F.R.S.E., a physician of local celebrity, and a man of considerable scientific attainments, who, intending his son for one of the learned professions, sent him to the Marischal College and University of Aberdeen, where he took the degree of M.A., at the age of sixteen. And here we would venture to remark, that though education, even such as a university can give, will never make an artist, it will, unquestionably, impart such a tone to the mind and the thoughts of one whom nature has endowed with talent for Art, as will be evidenced in the grace and refinement of his works: other things being equal, a well-educated artist must be a better artist than the man who knows little or nothing beyond his profession. This theory has been disputed, we know, but it could be proved from facts, were this the proper place to argue the question: of othing, however, we are quite sure, that Mr. Dyce would never have painted the pictures he has, were it not for the advantages he derived from his college life.

Mr. Dyce's early love of Art proved too strong for his father's intentions, on the doctor, after vainly attempting to turn him away from his purpose, by opposing every obstacle, consented to his coming to London to enter the Royal Academy as a pupil. Arrived in the metropolis, Mr. Dyce was admitted a probationer, after passing through the customary form of showing his drawings to the authorities of the Academy. These drawings were made at the Egyptian Hall, in the exhibition-rooms of the once well-known Mr. Day, with whom, and with his friend, the late Mr. Day was then about to visit Rome, and the strongly persuaded Mr. Dyce—his advice being also backed by that of Mr. Carr—to pursue his studies in Italy rather than in England, offering at the same time to be his companion on the journey: the consent of Dr. Dyce was



Engraved by]

KING JOASH SHOOTING THE "ABROW OF DELIVERANCE."

(Butterworth and Heath,

obtained, and the travellers set forth in the autumn of 1825. Mr. Dyce remained in Rome for about nine months only, the state of his health requiring a return to his native country. During this first visit, his tendencies were chiefly towards classical art; Titian and N. Poussin, whose works he studied with great ardour, were his idols. Returning to Aberdeen, in 1826, where the winter of that year and the spring of the succeeding year were passed, he occupied himself in the decoration of a room, in his father's house, with arabesques in the classical manner, for which he entertained an almost enthusiastic admiration, and in painting a picture representing 'Bacchus nursed by the Nymphs of Nyssa,' or which may be called the 'Education of Bacchus;' it was sent to the Royal Academy, and exhibited there in 1827: this was the first appearance

of Mr. Dyce in public. He came up to London that year to see the exhibition, and, after a few months' residence with a friend, once more set out for Rome. It was during this second visit that his tendency towards what is termed Pre-Raffaellite Art first developed itself, and he was, undoubtedly, the originator, in the English school of painting, of that movement which has since produced such numerous and varied fruits—whether of good or evil is matter of opinion. His efforts at that early period belonged to what Mr. Ruskin considers the false school of Pre-Raffaellism, which consisted in little more than imitation of early religious works, and was in painting what our revival of Medieval Gothic was, a few years ago, in architecture—a step, merely, towards breaking up the conventional academic trammels with which the higher

branches of the arts had been so long fettered. Mr. Dyce did not, as some have asserted, owe his bias towards quattro-cente religious art to the Germans, of whose efforts in that direction he was entirely ignorant at the time he painted in Rome (in 1828) the 'Madonna and Child,' which attracted the Germans, then living there, in crowds to his studio, on the report of Overbeck, whom Mr. Severn had invited to see it."

In the autumn of 1828 Mr. Dyce returned to his native place, and spent the following year or two partly in Scotland, and partly in England, painting Madonnas and subjects of a similar description. So little encouragement, however, did he find for such works, that he became weary of producing them, and actually laid down his pencil for a considerable time, and applied himself to scientific pursuits: one ranches of the arts had been so long fettered. Mr. Dyce did not, as some

applied himself to scientific pursuits: one of the fruits of these new labours was the "Blackwell Prize," awarded to him by Marischal College, Aberdeen, for an essay on Electro-Magnetism. But a new field of operation was opened up to him, for, having been requested by the Hon. Mrs. Mackenzie to make a copy of a portrait, by Lawrence, of her father, the late Lord Seaforth, he excuted his task so satisfactorily, that the lady and other friends suggested he ought to turn his thoughts to recreate the country of the same of the country of the same of and other friends suggested he ought to turn his thoughts to portraiture; and, on his going to Edinburgh, about 1830, he soon found ample employment in this branch of Art; the catalogues of the Royal Academy between 1831 and 1837, both inclusive, show numerous portraits as exhibited by him; some of them were of young children, in which he seems to have excelled. He also exhibited, in 1836, a picture entitled the Descent of Venus. While residing in Edinburgh, which he did till 1837, Mr. Dyce became intimately acquainted with several members of the Board of Trustees for Manufactures, and having often been consulted by them as to the best means of applying design them as to the best means of applying design to manufactures, he was led to a thorough consideration of the subject, and at leugth he matured and proposed a scheme for the improvement of their schools, which was printed in the form of a letter to Mr. Maconochie Wellwood, known at that time as Lord Meadowbank, of the Court of Session. This pamphlet, having come into the hands of the newly-formed Council of the School of Design, at Somerset House, the author was sent for, and ultimately was requested by the then President of the Board of Trade, Mr. Poulett Thompson, to proceed to the continent on a mission of inquiry into the working of those schools in Prussia, Bavaria, France, and elsewhere, which had for their object the improvement of taste in manufactures. He set forth on the mission, manufactures. He set forth on the mission, and, on his return, made his report to the and, on his return, made his report to the Board of Trade; this document, on the motion of Mr. Joseph Hume, in 1840, was ordered to be printed by the House of Commons. The only remark it is, at this distant date, necessary for us to make upon this able report is, that its statements led to a gradual remodelling of the School of Design, of which Mr. Dyce became Director, as well as Secretary to the Council; these offices be held till the year 1843, when he resigned them, on being appointed Inspector resigned them, on being appointed Inspector of the Provincial Schools, which had been established during his management, and a member of the Council. These latter posts he occupied for about two years, when his connection with the establishment ceased for about a long a residual to 1440 and

interested in the question, and that the discussions relative to it in the parliamentary debates and in the public papers became at length of a very painful nature, the Art-Journal being, of course, the medium of numerous statements and considerable correspondence. The office Mr. Dyce was now called upon to fill was that of Master of the Ornamental Class, and Master of the Class of Design, an appointment he held a few mouths only, tendering his resignation simply because he believed the scheme of management to be utterly impracticable. He was succeeded by Mr. Redgrave, who had been his assistant, and who alone, of all the old staff of officials, has since continued to adhere to the initiation under its various and, now, somewhat unin-

has since continued to adhere to the institution under its various and, now, somewhat unintelligible phases. This much, at least, it is only due to Mr. Dyce to state, that whatever success has attended the Schools of Design throughout the kingdom is, in no small measure, owing to the ability and zeal he manifested on their behalt, while progressing from infancy towards mauhood.

he manifested on their behalf, while progress-ing from infancy towards mauhood.

During the five years of Mr. Dyce's offi-cial connection with the School of Design, his easel and his palette were almost en-tirely neglected, the only pictures painted by him being a 'Madonna and Child,' which has never been exhibited; 'St. Dunstan consenting Edwy and Elgiva:' two other has never been exhibited; separating Edwy and Elgiva; two other pictures to be referred to presently; and an architectural design, in the Academy in architectural design, in the Academy in 1839. The name of the artist was then new to us, or, at least, comparatively an; but the former, the 'St. Dunstan,' arrested but the former, the 'St. Dunstan,' arrested our attention, and drew from us the following observations:—"This picture, at the first glance, seemed crude, and hard, and uninviting; it had something in it, however, which tempted us to look again and to inspect it more closely. It is certainly the production of a man of deep and matured knowledge of Art; one who, perhaps, too much scorns the modern notions of refinement. He is Gothic in his style, and probably in his mind, and has evidently taken for his models the sterner of the old masters," &c. &c. We bring forward this extract to show both our early appreciation of his genius and our recognition of the extract to show both our early appreciation of his genius and our recognition of the first development of his Pre-Raffaellite tendencies. 'Titian teaching Irene da Spilembergo,' exhibited at the Academy in 1840, is an exquisitely painted work, evidencing, to quote our own words again, "such merits as certainly to secure the admission of the accomplished painter into the Academy whenever an election shall take place; inasmuch as he has shown that his ability to execute equals his power to conceive. The work is of the true school of Art." In 1841 he sent to the British Institution In 1841 he sent to the British Institution a picture entitled 'The Christian Yoke,' a work bearing all the valuable qualities of its predecessors.

Its predecessors.

We pause here, for a few moments, from our Art-comments, to notice another phase, and one of an entirely different character, in the labours of this artist. During the period of comparative inactivity, so far as his art was concerned, to which allusion has just been made, Mr. Dyce turned his attention to the aubiect of church music, in which he to the subject of church music, in which he is deeply versed; and, as a means towards the improvement of it, to the revival of a taste for ancient sacred music. He was the founder of a society for the study and practice of the church waste of the sixteenth.

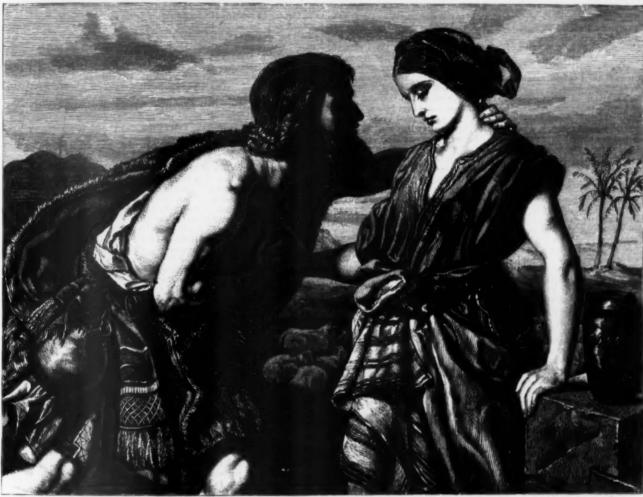


Taylor's life academy, in St. Martin's Lane, sitting generally by the side of his friend Etty: both artists—the latter then a veteran in his profession, and in his fifty-seventh year, and the former having already acquired a reputation of no mean order—thus setting an example to many younger men, who fancy enough has been done in the way of study when they have succeeded in getting admission into the Royal Academy exhibition for three or four of their productions. The first result of this new study, one which, in fact, he had never previously undergone, his Art-education having been of the most desultory kind, became immediately apparent in the picture of 'King Joans shooting the Arrow of Deliverance,' exhibited at the Academy in 1844, and forming one of our engraved illustrations; in his example of fresco-painting sent to Westminster Hall the same year; and in the picture of 'St. John and his Adopted Mother,' first exhibited in the present year at the Royal Academy. This last work was commenced before the 'Joash,' but was laid aside, and, though completed in its most essential points in 1844, was not entirely fluished until 1857: we believe it underwent a second revision this year, before it was sent to the exhibition. The subject of the 'Joash' picture is taken from the history narrated in the second book of Kings, ch. xiii., where the prophet Elisha, shortly before his death, directs the King

of Israel to "open the window eastward," and shoot the "arrow of deliverance from Syria." The composition is as original as it is powerful: the drawing of the two figures shows, as we have intimated, the mastery and skill acquired in the life school of Mr. Taylor, while the costume manifests as distinctly the careful study of the customs and manners of the Easterns at that period, when the males wore little else than a skirt girdled about their loins. The action of the aged prophet is most suitable and impressive, as if with his outstretched hands he would urge the arrow even beyond the limits which the bowman's strength could reach. Simple as the subject is in itself, it is invested with grandeur by the manner in which it is treated. The picture is in the possession of Mr. Bicknell, who may congratulate himself as the owner of a work as fine, in its class, as any that has emanated from British art: and it led, in the early part of the following year, to the election of the painter into the rank of Associates of the Royal Academy.

The freeco exhibited in Westminster Hall bore the title of 'Two Heads from a Composition representing the Consecration of Archbishop Parker in Lambeth

a Composition representing the Consecration of Archbishop Parker in Lambeth Palace, a.D. 1559. The work evinced, in its execution, very considerable knowledge of the requirements of fresco painting, resulting, in all probability, from the artist's continental studies; while the heads were remarkable for



JACOB AND BACHEL.

their life-like and thoughtful expression. The 'St, John,' in the Academy this year, has been noticed too recently in our pages to require any further comment, though we could enlarge our previous remarks if space permitted.

Mr. Dyce was, in a manner, excluded from the 'Cartoon' competition, at Westminster Hall, in 1845, because the success of the fresco, just noticed, in the previous year, was the cause of his being one of the six artists selected to prepare cartoons for the compartments of the House of Lords intended for the reception of frescoes: each painter was required to send with his cartoon a coloured sketch of the design, and a portion of the same in fresco: these were exhibited with the whole of the competitive cartoons. The subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the subject was not chosen by the artist, it is of that class which appears to the catirely in harmony with his thoughts and feelings as a student of the history of the early Christian church, both in its faith and practice. The catron is now at Hampton Court, and was the only one of the subject was not chosen by the artist, it is of that class which appears to the catron is now at Hampton Court, and was the only one catron in fre

visit to Italy, with the object of studying more specifically the best fresco works in that country, and the manner of painting them. The result of some of his inquiries, with respect to the execution of frescoes and the use of tempers painting by the old masters, was given by him in a paper addressed to the Fine Arts Commissioners, which was printed in one of their reports. While engaged on these public works Mr. Dyce was employed by the Prince Consort to replace, in the pavilion of Buckingham Palace, a fresco which Etty had painted there, one of eight, the others being the respective works of Sir C. L. Eastlake, Sir E. Landseer, Sir W. Ross, Maclise, Uwins, Leslie, and Stanfield; the commission to these artists was given so far back as 1843, and all the subjects were to be taken from the "Masque of Comus." Mr. Dyce's illustrates the lines commencing with illustrates the lines commencing with

"Noble lord, and lady bright, I have brought ye new delight," &c.

There are few figures in the composition, but these are grouped with much skill, and are most carefully executed. Owing to the circumstance of the picture being painted on lathing, and not, like the rest, on the brick wall, it is now, we have heard, almost the only work in the pavilion which damp and other causes have not almost obliterated.

Following, so far as we can, the chronological order of the works of this artist, allusion may here be made to his beautiful picture of the 'Madonna and Child,' exhibited at the Royal Academy in 1846; it was bought by the Prince Consort, and engraved in the Art-Journal, in 1855, as one of the series of "Royal Pictures"

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Shortly after the completion of the 'Ethelbert' picture in the House of Lords, Mr. Dyce received a commission from the Prince for a large fresco, to decorate the royal residence at Osborne; the subject, 'Neptune giving the Empire of the Sea to Britannis,' was chosen by his Royal Highness, and was not, in all probability, one which the artist's taste and predilections would have inclined him to select. A small oil-sketch of the subject was exhibited at the ademy in 1847, and a drawing from the fresco itself hangs before u Academy in 1847, and a drawing from the freeco itself hangs before us as we write. On the left of the composition, Neptune, accompanied by Amphitrite, is approaching the shore in a car drawn by three horses; they are surrounded by marine attendants, male and female. Immediately above them Mercury is seen floating in the sir, and holding forth his hands to receive the crown from the sea-god, and to place it on the brow of Britannia. The conception of this group is very fine, and it is most spirited in the execution. To the right, on group is very fine, and it is most spirited in the execution. To the right the shore, which is slightly elevated above the level of the sea, is Britan clad in red and yellow draperies, flowing in the wind; her attendants are three personages of various ages, and a noble lion: one of the figures, a young female, holds a distaff in her hand, and represents Industry; another, a young man, wears the scarlet cap of Liberty, and represents Commerce; and the third, somewhat advanced in years, is leaning on a rudder, and symbolizes Navigation. The colouring is rich and brilliant; the deep blue drapery behind the shoulders of Neptune is so intense as almost to overpower everything class. We should prefer accing it less obtrusives

the shoulders of Neptune is so intense as almost to overpower everything clse; we should prefer seeing it less obtrusive.

It was while engaged on this fresco that Mr. Dyce suggested to his Royal Highness, when conversing about German art, that the stories of King Arthur, and in particular Sir Thomas Malony's "Morte d'Arthur," would supply to Egglish artists subjects of legendary history, which, for their great interest, their antiquity, and national chivalrous character, would surpass those of the "Niebelungen-lied," of which so much has been made by the Germans. We have heard that Mr. Dyce named Mr. Maclise as the artist, of all others, suited to undertake the representation of such illustrations, but though his suited to undertake the representation of such illustrations; but though suggestion as to the subjects was adopted, the Fine Arls Commission but though his decided, without consulting him, by the way, that Mr. Dyce himself should be employed, and the commission was given to him in 1849-50, and undertaken,

it with great reluctance on his part. In 1848 he was elected "Academician," but exhibited nothing that year in In 1848 he was elected "Academician," but exhibited nothing that year in Trafalgar Square; in the following year he sent the head of a young female contemplating a skull, entitled, 'Ounia vanitas,' a kind of Magdalen subject; and a sketch of the general effect of one of the frescoes just spoken of, representing 'The Knights of the Round Table about to depart in the quest of St. Greal.' In 1850 he exhibited 'Jacob and Rachel,' engraved on the preceding page; this picture, which is in the possession of Mr. W. Bower, is a masterly production, full of fine feeling, and without the least approach to vapid sentimentalism. The draperies are well studied as to truth of costume, and are rich in colour: the work throughout in treatment and in execution, may not rich in colour; the work throughout, in treatment and in execution, may not unappropriately be termed Titianesque. Mr. Dyce has, we believe, repeated this subject four times, with minor alterations, and differing in size.

Simultaneously with the labour imposed on him by the Royal Commission for the "Arthurian" frescoes, another commission offered itself, much more to

of the "Arthurian" freecoes, another commission offered itself, much more to his taste; this was the decoration of the east end of All Saints' Church, in Margaret Street, the church so intimately associated with the name of Mr. A. J. Bereaford Hope. Mr. Dyce's long-cherished desire for an engagement such as this, led him, with more zeal, perhaps, than prudence, to accept this second commission, and so to burden himself with an accumulation of work which it was impossible he could accomplish single-handed within a reasonable time. work which it was impossible he could accomplish single-handed within a reasonable time. The consequence has been that the works at All Saints' were (completed only last year, and of those in the Queen's Robing-room, from the legends of King Arthur, one third still remains to be finished. The ornamentation of the vaulting of the chancel of the church with inlaid work, &c., was done from his designs, and under his superintendence, in consequence of some misuaderstanding between Mr. Berresford Hope and Mr. Butterfield, the architect. Our space will not now permit any comments on the works in All Saints', nor are they necessary, inasmuch as they were noticed last year at some length, though generally rather than specifically; it must suffice that we adopt the words then used with respect to the fresco-pictures, "which, in their class and style, know no superiors." class and style, know no superiors."

But the labours of Mr. Dyce in connection with ecclesiastical edifices were not confined to this building; in the latter part of 1856 a window of stained

glass, executed at Munich, from his designs, was placed in St. Paul's Church, Alawick, in memory of the late Duke of Northumberland. A description of it appeared in the Art-Journal of February, 1857; the subject of the design is 'St. Paul and St. Barnabas Preaching at Antioch.'

Part of another work of a similar class forms one of our illustrations. At the time when the discussions in Glasgow took place on the best means of obtaining good stained glass for the cathedral, Mr. Dyce proposed to the committee, as a means of reducing the expense of employing the best artists to furnish designs, that they should be required only to suggest the mode of treatment and general effect, and to correct the cartoons of the ordinary glass-painter. This proposal, as our readers may have learned from the statement on the subject which we have published at various times, was not entertained; but Mr. Dyce took advantage of an opportunity that subsequently offered itself, in the case of a window for Ely Cathedral, to put his proposition to the test in that quarter. The matter was placed entirely in his hands, but he undertook nothing more than what had been suggested to the Glasgow committee, whose decision seem to have been justified by the result of the attempt at Ely; for it is said the drawings submitted by the glass-painters were so indifferent that they cost Mr. Dyce more labour and time to correct, than if they had been primarily executed by his own hands. For example, in the design of the compartment engraved here searcely a trace of the glass-painters' work is to be found. The subject is founded on the words of the naalmist. 'Prise ve been primarily executed by his own hands. For example, in the design of the compartment engraved here scarcely a trace of the glass-painters' work is to be found. The subject is founded on the words of the psalmist, "Praise ye the Lord, ye angels of His! Young men and virgins, old men and children, praise the name of the Lord." The appropriateness of the subject selected may be gathered from the fact that the window was intended as a gift from the choristers who had been educated at Ely, though ultimately the cost was defrayed exclusively by one of them, Mr. Ingram; it is called 'The Choristers' Window.' The design is distinguished by the severity of style, correct drawing, and earnest feeling so characteristic of most of his works.

We have now, and can do so but very briefly, to pass in review the oil-nietures.

We have now, and can do so but very briefly, to pass in review the oil-pictures and other works exhibited by this artist since we referred to the last, the 'Jacob and Rachel,' painted in 1850. In the following year he exhibited three works, 'King Lear and the Fool in the Storm,' a picture undoubtedly of great power; but the subject, by no means an agreeable one, is such as, it may be supposed, Mr. Dyce scarcely felt at home in, and consequently his success was not so great as it otherwise would have been; 'A Bacchanal—an Early Study,' recalls the pictures of some of the old Venetian masters; the third work was a bronze portrait of a lady, in allowing the properties. In 1853 he sphilited Study, recalls the pictures of some of the old Venetian masters; the third work was a bronze portrait of a lady, in alto-relievo. In 1852 he exhibited only a 'Study for a Fresco,' a half-length semi-draped female figure, seated with a compass in her hand; it was intended, we presume, for a portion of some grouped composition, of which we have no record. Another version of 'Jacob and Rachel,' smaller than the preceding, the figures similarly circumstanced, but full-length; and a cartoon of 'St. Peter,' for one of the frescoes in All Saints' Church, were exhibited in 1853; the head of the apostle is very fine in expression. In 1854 his name was absent from the catalogue of the Academy; and in the year following it appeared only against one picture, suggested by Coleridge's "Lady Christabel," a Madonua-like impersonation of 1856 was only a single small cartoon, 'The Good Shepherd,' hung among the drawings and miniatures, where, we are quite ashamed to say, it escaped our observation; at least, we cannot now call it to mind. Not so, however, with his solitary picture of the following year, 'Titian preparing to make his first Essay in Colour,' a production we coveted far beyond any other in the gallery, beautiful in conception, admirable in expression, and exquisite in the refinement of its execution; it manifests all the merits of modern Pre-Raffaellism without the slightest approach to its defects. Neither have we forgotten 'The Good its execution; it manifests all the merits of modern Pre-Kaffaellism without the slightest approach to its defects. Neither have we forgotten 'The Good Shepherd,' exhibited in 1859, probably the finished picture, for which the former was the sketch; the title sufficiently indicates the subject, which has been literally carried out, in a spirit and with a feeling that, viewed either artistically or devotionally, leaves nothing to be desired: it is altogether a work of the highest character. At the same time was exhibited a subject quite new to the pencil of this artist: it was called 'Contentment,' and represented a real forgonic and contentment, and represented a real forgonic actions of the hasks of

quite new to the pencil of this artist: it was called 'Contentment,' and represented an old ferryman seated near his cottage door, adjacent to the banks of a river; it is painted with great power, and unquestionable truth.

Of the three pictures exhibited during the present year, one has been already referred to, and the others must be so fresh in the memory of our readers, either from personal observation or from our critical remarks on the Academy Exhibition, as to render further allusion unnecessary. The picture of 'Pegwell Bay' was spoken of by many critical writers as having been painted from a photograph; and its wonderful elaborated detail favoured the supposition; but we happen to know it was done from memory, aided by a slight and hasty sketch, in pencil, of the locality.

Our narrative of Mr. Dyce's career has extended to such a length—and it could readily have been enlarged—that no space is left for further discussing the merits of his works; this, however, is the less necessary, as we spoke of them, generally, at the commencement of the paper. His oil pictures, as we have seen, are but few, yet these, together with his other works, have placed him, in our estimation, in the very highest rank of British artists; while, so far as we know, he would hold his ground with any of the continent, if the same demands were made on his powers that they have the means of answering from the public commissions within their reach: his reputation abroad is not a whit inferior to that he enjoys at home.

Mr. Dyce is an Apacerary member of the Royal Scottish Academy, a member

from the public commissions within their reach: his reputation to that he enjoys at home.

Mr. Dyce is an honorary member of the Royal Scottish Academy, a member of the Academy of the Fine Arts in Philadelphis, and Professor of the Theory of the Fine Arts in King's College, London. As a writer, he is known as the author of several pamphlets; among them may be mentioned, a theological work in reply to Mr. Ruskin's "Notes on Sheepfolds;" one on "The Management of the National Gallery," and several Lectures: he has also contributed numerous articles, to which his name does not appear, to various periodical publications: these papers chiefly have reference to ecclesiastical antiquities.

J. DAFFORNE.

THE ROYAL ACADEMY: ITS "REPORT."

In reference to the vote of £15,000 for the National In reference to the vote of £15,000 for the National Gallery, Lord Palmerston said that "Gentlemen had talked about the Royal Academy as if it were an enemy that was causing much mischief." In reading the transactions of the House of Commons of the 18th of August, the impression left on the minds of most persons in respect to the National Gallery would be, that £15,000 were voted for the improvement of the building in Trafalgar Square; but it seems altogether unintelligible to the many, why every mention of the National Gallery in the House of Commona should provoke expressions of the most every mention of the National Gallery in the House of Commons should provoke expressions of the most uncompromising hostility against the Royal Academy. These allusions to the Academy are not intelligible procul à negotiis—they are heard and received only in a certain region of the London atmosphere, and do not penetrate the ordinary London clay. The Academy question is an insoluble riddle beyond the circle of the two thousand five hundred who, for better for worse, are ever knock-ing at its doors, and who would, if they could, sit down by the waters of Babylon and weep. The mere mention of the National Gallery in the House of Commons is certain to be followed by prolonged and sharp discussion, which, in reference to the National Gallery itself, is simply negative and af-firmative; but on the subject of the Academy the firmative; but on the subject of the Academy the propositions are not only all negative, they are framed in epithet stronger than that which usually falls on the ears of the Speaker. We listen for some voice friendly to our Citadel of Art, but cacy of its cause amounts barely to a deprecation on the part of Lord Palmerston, that the Academy should not "be turned into the street." The feeling of the outside contributors is readily apprehended, but whence the adverse unanimity of the House of Commons? Is it that the policy of there is neither voice nor sign; the best advothe House of Commons? Is it that the policy of the Academy has ever been that of universal alienation? If it have not been so, where are its friends, for it has now need of them? There must be crowds who have lived deliciously in its saloons, and who have assisted in the proclama-tion that the Academy was no widow, and should never see sorrow.

There are in the body two parties; those who resist all change are the majority, consisting prin-cipally of senior members. The minority, formed of younger, and some elder members, is desirous of younger, and some elder members, is desirous of reconstituting the institution so as to meet the exigencies of the times. The latter are principally men who, in or out of the Academy, would be equally at the head of the profession, of whose works the distinction of membership does not enhance the value. The wholesome propositions of these members are entirely paralysed by the dead weight of the majority. Setting aside the present question,—the most important to the Academy that has ever arisen since its institution,—there is less community of sentiment (social fellowship is out of the question) than has ever existed in is out of the question) than has ever existed in any society established for either private or public good. This is a state of things much to be deplored, any society established for either private or public good. This is a state of things much to be deplored, but the scandal does not lie with the liberal section of the body. Had that majority been assured of the legality of the claim to the public edifice which the members occupy, there would have been consistency in the refusal to publish a balance sheet. But for that building the Academy is now an But for that building the Academy is now an appellant to the House of Commons; and the matter by which their financial statement is accompanied does in newise assist their pretension. The Academy is an independent and entirely irresponsible com-pany, prosperous, wealthy, and unique in the splendid success of their traditional enterprise. The House of Commons has no power to demand a statement of the means and resources of the Academy, but it can the means and resources of the Academy, but it can require the Academy to give up possession of the apartments which it now occupies without even providing it another abiding place. But although the institution has no legal claim it has yet a moral, and an almost prescriptive, right, with which the House could scarcely deal in a manner so arbitrary. For many years, as the academicians themselves admit, the profession of Art has maintained a cry against what was considered the injustice and exclusiveness of the Academy. When we know that

academicians themselves are not secure against the academicians themselves are not secure against the caprices of their brethren in the arrangement of their own works, it may be that there is truth in the complaints of their disposition of the works of others. So long, however, as the Academy had only to deal with the profession its rule was absolute—without appeal. But much of the plaint that has for years been heard in the outside Art-coteries now fields a recine in the levilettement this. now finds a voice in the legislature, and this is a voice to which the Academy responds of necessity, in a report which although professedly addressed to its own body, is nevertheless intended for the legis-lature; for the House of Commons to the Academy is something like the hill in the eastern tale, in ascending which the traveller was alarmed and vilified by a confusion of irresponsible voices

Certain members of the House have threatened Certain members of the House have threatened to call forth an exposure of the quasi mysterious affairs of the Academy. Here it is:—of its economy there remains nothing more to be told: here is the tale of the funded stock, there is the balance at the bankers, even to the last denarius. This should be satisfactory even to senators who would cavil at fractional discrepancies; but it is not interesting to the mass of the profession, who know that certain modifications have been proposed and discussed in the Academy, and it was expected that the report would contain a statement of the intended concessions, which it does not. Of these, however, we shall presently speak.

we shall presently speak.

The Academy writes as an appellant, persuaded that it is not understood by those who may have to deal with its destinies. And it is right; for the majority of the House of Commons has been taught to regard the academicians as arrogating to themselves rights to which they can show no claim. The constitution of our country is framed of a "bundle of precedents," and that of the Academy of a bundle of prescriptions, but unconsolidated and unconfirmed, says the House of Commons. says the House of Commo

says the House of Commons.

In this report are embodied especially three heads—
"The Relation of the Royal Academy to the Crown,"
"The Relation of the Royal Academy to the Public,"
and "The Relation of the Royal Academy to the
Professors of Art," wherein are argued the claims of
the institution to a building to be erected at the
public cost, and its entire independence of every
exterior influence.

Under the first of the three heads, it is shown that the king, George III., became the patron of the society, and was pleased to take it under his control, and that he retained in his own hands the appointments of treasurer and librarian; the pre-sident and all other officers being elected by the sident and all other officers being elected by the general assembly of academicians, &c. "It must be gratifying," says the report, "to the members of the Royal Academy that the connection of the institution with the sovereign has existed uninterruptedly for upwards of ninety years; and that the same gracious interest which was taken by his Majesty King George III. in the welfare of the Academy on its first formation has continued to be Academy on its first formation, has continued to be manifested by that monarch's successors, and es-pecially so by her Majesty Queen Victoria." And thus, in the first instance, does the Academy show its relation with the sovereign; whence the inference is that the cession of the rooms in Somerset for which were afterwards substituted the

House, for which were afterwards substituted those in Trafalger Square, is irreversible by any other authority than that of the sovereign.

In the letter of the Lords of the Treasury, whereby apartments are "allotted" to the Academy, the provisions are by no means those of a deed of gift, being such as to make it appear that the resumption of the rooms was contemplated at some future period.

In 1787 the Academy was required by the Government to insure their premises, and in reply to such requisition Sir Joshua Reynolds replied, that "they considered the building as the King's house, not theirs, though his Majesty is so gracious as to permit them to make use of it." And, in allusion to this, Mr. Spring Rice, in writing to Lord Grey in 1834, on the title of the Academy says, "What that title is will, I think, appear from the enclosed copy of a letter from Sir Joshua Reynolds in 1787, and now remaining registered at the Treasury, in which he disclaims all right of property, and states that the rooms are the King's, and not theirs."

Again, in 1834, in a letter to Lord Grey, Sir M. A. Shee says, "They" (the members of the Royal In 1787 the Academy was required by the

Academy) "are desirous to remark, that it never was their impression or belief that they possessed any other right in their present apartments than that of occupancy for the purpose of carrying on a school of Art," &c.

And, finally, in 1858, Lord Derby, in correspondence on the subject with Sir Charles Eastlake, says, "I think I may safely say, on their part" (that of the other ministers) "and my own, that we concur in the general principle, which, as it appears to me, you lay down on behalf of the Royal Academy, that while they have no legal claim they have a moral claim, should the public service require their concur in the general principle, to me, you lay down on behalf of the Royal Academy, that while they have no legal claim they have a moral claim, should the public service require their removal from their present locality, to have provided for them equally convenient accommodation

And this is the common-sense reading of the title of the Academy. It has a moral claim to accommodation of the same value as that originally "allotted" by George III.; but how the House of Commons will view this claim after the declaration of the prosperous state of the Academy remains to be seen. When required to state what extent of the Burlington site would suffice for the future Academy, the Council replied, that one half of the entire area would be desirable, that is a grant of the value of £70,000, to which Lord Derby, in the House of Lords, on the 4th of March, 1859, decidedly objected as too much.

Under the second head allusion is made to the charge for admission, which is the sole means of

Under the second head allusion is made to the charge for admission, which is the sole means of self-support open to the institution. It is scarcely necessary that any justification of the charge for admission should be put forward, as the impossibility of the gratuitous opening of the yearly exhibitions is sufficiently evident. The article proceeds to recount the public services of the Royal hibitions is sufficiently evident. The article proceeds to recount the public services of the Royal Academy as a school of Art. Established artists, some of whom are now members of the Academy, remembering the early benefits they enjoyed from the lessons of Flaxman, Fuseli, Soane, Turner, Wilkie, Constable, or Leslie, can testify to the value of such instruction. It cannot be doubted that the Academy instruction. It cannot be doubted that the Academy has laboured earnestly to remove the reproach of false drawing, that so long disqualified the works of the English school. In the days of Reynolds, and long after his time, colour, at any sacrifice, was the ruling passion; and certainly it was carried, in painting heads, to a degree of excellence equal to that of the Venetians. Now, the opposite extreme is insisted on, the qualification for admission into the antique school being more severe than that of any other academy in Europe. And what, we would ask, is the beneficial result of such a probation? It is simply this, that the student

" Forgets himself to marble,

in a rigid, atony manner of drawing, that characterizes everything he does. Of this we could specify terizes everything he does. Of this we could specify many instances, and name men who have utterly failed as painters, because they have never recovered from the petrifaction of the antique school. In comparison with this, the little individualities of the French school shock our formal notions of figure-drawing; but the French student supersedes the antique by the life sufficiently early to endue all his works with animation.

By one passange in this acction of the report our

By one passage in this section of the report our attention is arrested; it is this:—"The real evidence of the merit of the Royal Academy, is the reputation of its members and the effects of its annual exhibitions. That there should be constant efforts to depreciate both, is inherent in that wholesome oppodepreciate both, is inherent in that wholesome oppo-sition which keeps our best institutions in activity, and reminds societies of their responsibility; and we neither expect nor wish such opposition to relax. But public opinion maintains its power, and even in the vague questions of the Fine Arts, is ultimately incorruptible."

This peaces should have been omitted; but being

This passage should have been omitted; but being made, the circumstances to which it points cannot be made, the circumstances to which it points cannot be dismissed in a sentence. Within its body the Academy contains artists who, in their different departments, are second to none; but are all the academicians of equal standing in their various genres? The irresponsibility of the Academy becomes forty-fold in the exercise of its functions, from a notorious absence of anything like unanimity in the conduct of some of its most important affairs. Hence among themselves, the academicians are a body as disunited as can well exist under a common bond. The reputation of a considerable proportion of its members is deservelly great, and the warks of these may challenge comparison with the productions of the painters of any school; but are the works of the entire body equal in their excellence? If they be so, where on the examples? If not, wherefore not? No individual of the body is in anywise answerable for, as speak mildly, the capricious clastics of the sold any jorities; but such elections do not at and the scattof examination. The inference proposunded is that the Academy, collectively, embodies the inference in the their profession. To this the profession demurs, but on this, as an other points of guished men or the profession. To sais the perfession demurs, but on this, as en other points of their administration, the academy, consults only its own decrees. Of "the constant efferts" at depreciation, we are in nowise cognizant. The paper before us crults in the reputation which is at once the glory and the profit of the Academy. This is an inconsistency we cannot understand.

This is an inconsistency we cannot understand.

In reference to the election of idembers, and the selection and hanging of the works of non-members, it is said, that "a rigid inquirer into the general affairs of the institution, after deriving from his scrutiny no other feeling than that of approbation, finds it difficult to reconcile so-satisfactory a state of things with the discontent of many artists. If he were to examine into the real source of that discon-

things with the discontent of many artists. If he were to examine into the real source of that discontent the result would probably be that, although he might sympathise with the disappointed, he would discover no just reason for blaming the Academy, but on the contrary might be disposed to extend his sympathy to the supposed oftenders," &c.

This is not the defence we should have expected; the selections and hanging are bold and defiant, and the justification should have been the like. Again, the body cannot be made responsible for the act of two or three individuals who come to their work with all the prejudices of their genre. Never does a year pass that academicians themselves do not with all the prejudices of their genre. Never does a year pass that academicians themselves do not find cause of complaint against shose of their body, who have done duty as hangers. If then there be reason for such complaints withins the body, it is probable that non-members also do not complain without cause. But all remonstrance is useless, the hangers are absolute masters of the situation. It is perfectly true that those who have the least claim to consideration are the most vociferous in setting forth their presumed grievance ferous in setting forth their presumed grievance— the least worthy painters are ever the most grievously sinned against; but on the other hand, we have seen rejected from the Academy works more excellent than one-third of those accepted and hung. But the duty of hanging pictures for exhibition is one of the most irksome that can devolve on a member of an Art institution. It is utterly hopeless to give satisfaction, but every effort should be made to hang the best works.

After a consideration of the much-vexed question After a consideration of the much-vexed question relative to the number of academicians, it is resolved that there shall be no increase, and the examples of the French, Belgian, Dshish, Prussian, and other academies are quited in support of the resolution. Again by such comperisons the Academy injures its cause. In the captor of the Franch Academy the members may be said to be in the first place nominated by the academic of the restrict body of the profession as the most albituruished men of their the profession as the most distinguished men of their time; and the public voice and the Government coincide in the nomination, and it cannot be shown that a better selection could be made. But the French Academy, and all the national academies of Europe, are dependent on their respective governments, and their elections are made by the public ments, and their elections are made by the public voice. The profession seedses the Academy of nepotism and eccentric partialities, but the elections are so conducted, and the majorities so constructed, that the body can scarcely be said to be responsible for the elections. The document before us professes a "high degree of merit" as the ground of choice; thus it may be, that although the body comprehends certain of the most distinguished means of our alchoolthus it may be, that although the body comprehenses thus it may be, that although the body comprehenses certain of the most distinguished men of our school; it may not be absolute that the highest degree of the may not be absolute that the highest degree of the may be absolute that the highest degree of the may be absolute that the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; a "The may be absolute the rule of choice; merit should be the rule of choice; "The first con-clusion," says the article, "which w comparison of the constitution of our own Academy with that of others suggests, is, that the numbers of forty-two Academicians is enough for all time," and as a self-Academicians is enough for all time, and as a supporting body we cannot see how they are to be compelled to reverse their decision:

The augmentation of the number of the academicians is negatived, but it is proposed to increase

the number of associates, or members of subordi-nate rank; that is, to open the Academy to all artists of a certain degree of talent. Whereas, hitherto, the wailing place has been the outside of the Academy; but, in such case, the cry will come from authing; for in order to secure an exhibition, the number of supernumeraries cannot be small, and avery one will deem himself entitled to the full honours of the institution, but not more than parings, a fifth will ever enjoy them. Thus the position of many men of real merit will be more questionable than before their admission. With respect to the election of associates, hitherto we have ever held that no artist should be elected to the degree of anoctate, who was not qualified for the higher distinction. The qualification might re-main doubtful if associates were chosen from the junior ranks of the profession, but it is not so; no election has of late years been made, until the artist has achieved his ultimate reputation. It is, therefore; clear that but a small proportion of the future

The proposal of Mr. Cope was to increase the number of needemerisms to sixty. But this was superseded by the proposition of Sir Charles East-lake, according to which no augmentation of the forty members is contemplated, but the number of associates will be extended to one hundred. In the first instance it was intended that after such aug-mentation no works should be exhibited except those mentation no works should be exhibited except those of members or associates. But as an exclusive measure would have brought with it many unforeseen evils, a limited number of the contributions of unprivileged artists will be received. Had the exclusive measure prevailed, future exhibitions would have been limited to perhaps five hundred works of Art; at which the public would have been loud in its expression of dissatisfaction; and even as it is, a unprivileged artist can ever home to be exhibited no unprivileged artist can ever hope to be exhibited on the line, for it is difficult to see how the claim to new associates to one place on the line c be met. But even more intense heart-burnings will be sioned by the elections to the membership than by disappointments as to the hanging, for each

The additions will represent every department of Art. An intimation was made to the Senior Water Colour Society that its members might be received

Colour Society that its members might be received into the Academy in a body, but it was at once felt that the position of the society would be directly compromised by such a measure; it retains consequently its independence.

According to Appendix No. 3., the invested capital of the Academy was, in 1859, £122,600; and this year the receipts for admission rose to £11,600, the greatest amount to which the receipts have yet attained. The average income for seven years, that is from 1852 to 1859, being £7,801 3s. 6d., to which must be added the average of the dividends during the same time, making the income of the Academy £10,364 4s. for each of those seven years. Lord John Russell, in 1850, stated in a letter to Mr. Jones, that it was then the intention of the Government to propose a vote of £40,000 "to enable the Academy to provide themselves with a building suited for the instruction of students, and for the exhibition of the works of artists;" but there are members in the House of Commons entirely opposed to any grant, and the number of these recusants will be increased by this statement of the prosperity of the institution—a condition unexampled in the history of Art-institutions.

It is the desire of the heademy not to be removed

It is the desire of the Academy not to be removed from its present locality, and it is probable that in the end, when the building in Trafalgar Square shall have been enlarged, that this desire will be gratified; but it remains to be seen under what conditions.

We have in the opening article of this number of the Art-Journal incidentally referred to the question of the Royal Academy and the Government, as among those discussions on Art which have engaged the attention of Parliament during the session just terminated. But the "Report" of the Academy is too important a document to be summarily dis-missed, and in our consideration of it here we have endeavoured to hold an even balance between the Academy and its opponents.

Since the above was written, it is understood that the majority of the body is disinclined to any measure of tacrease whatever.

THE TURNER GALLERY.

THE OPENING OF THE WALHALLA. Engraved by C. Cous

On the right bank of the Danube, a short distance from Ratisbon, and placed 250 feet above the level of the river, stands one of the most remarkable edifices in the world: taking into consideration its site and in the world: taking into consideration its site and its construction, it may perhaps be said the world never saw the equal of the Walhalls, founded by the taste and liberality of Louis of Bavaria, and creeted by the genius of Von Klenze. Among all the works executed by command of the Bavarian monarch this must be regarded as his most noble monument, and constitute months are one that readers him and his architect worth. as one that renders him and his architect worthy, as one that renders him and his architect worthy, respectively, of the same honours as ages have conferred on Pericles and Phidias. Louis first entertained the idea of erecting a building to receive statues, or rather busts, of the distinguished mea of statues, or rather dusts, of the distinguished mea of Germany, so far back as 1806; but architects were not invited to send in designs for the work till 1814. None that were then submitted were approved of, and You Klenze received a commission to prepare others, which, with some alterations from time to time, were adopted. Workmen commenced to collect and prepare the materials in 1821, but the first stone was not laid till October 18, 1830: it was inaugurated in 1842.

The Walhalla—which, as a large number of our readers have in all probability never seen it, we should tell them is a temple built for the purpose of receiving sculptured busts of distinguished men must not be judged of by the appearance it presents in Turner's picture, for it is quite impossible for any single representation, however admirably executed single representation, however admirably executed, to convey any adequate notion of a monument of architecture requiring first to be viewed from different points, and at different distances, and afterwards carefully examined in its parts and details. In order to be fully impressed with the magnitude and grandeur of the ensemble, the spectator must station himself somewhere near the foot of the ascent, so as, on looking upwards, to catch a view of nearly the whole front of the edifice, with its marble columns and semiptured vediment crowning marble columns and sculptured pediment crowning the terraces and mass of masonry below. Contemthe terraces and mass of masonry below. Contemplated when thus looked at, it presents an object of extraordinary architectural magnificence, combined with severe grandeur. The building itself is externally not only modelled after, but is almost a fac-aimile of the ancient Parthenon of Athens, except that the sculpture within the two pediments is different. As it was Michel Angelo's boast that he would suspend the Pantheon in the air over the vault of St. Peter's, so to Klenze may be accorded the honour of rearing the Parthenon aloft, enthroning it, as it were, upon a vast architectural mass, whose solidity contrasts most advantageously with the crowning superstructure and its colonnades, which are thus rendered more graceful by comparison.

The base of the temple stands at a height of about 130 feet about the leavest leave the rendered as nearly two thirds.

The base of the temple stands at a height of about 130 feet above the lowest level, or nearly two-thirds of the height of the Monament in London.

Such is the edifice, the inanguration or opening of which Turner has made the subject of a picture: it was exhibited at the Academy in 1843. It is almost needless to say that the scene, as here represented, is little else than imaginative, though the principal local objects bear some resemblance to the reality: that is to say, the Walhalla, the bridge, the town of Ratisbon, and the islands in the river, are all situated, with respect to each other, as they are seen here, but they are not correct "viewa," are all situated, with respect to each other, as they are seen here, but they are not correct "views," nor is the surrounding country that which a native or visitor would recognise. And yet if Turner had given us a literal representation we could not have a composition so truly beautiful as this, which carries back the thoughts to the festal days of the ancients in "the sunny isles of Greece." A kind of procession winds along the banks of the river to an almost interminable distance, on its way to the temple, which flashes back from the front of its white marble columns, of exquisite polish, the golden sunlight. It is quite evident that Turner's object was to represent light and sunshine; he has done this not by introducing the sun into the picture, but by pouring down a flood of yellow light from the right side. The colour is not agreeable to the eye, but its truth cannot be disputed.

THE CITY AUTUMN EXHIBITION.

UNDER this title an interesting assemblage of pictures is shown in the gallery of Mesars. Hayward and Leggatt, in Corahill, consisting altogether of two hundred and sixty works, among which are some that we have seen before, but, with such exception, the rest are new to exhibition. The catalogue signifies this to be the "first;"—these expositions are, therefore, proposed to be held annually. There are in the most prominent places many notable examples of the rising school, yet these do not put to shame the graver tones of men who, in their time, have been as earnest as any of the great ones; for instance, 'The Remains of the Temple of Mars at Rome,' by D. Roberts, R.A., consisting of but a few Corinthian columns, to which the artist has given great dignity and importance. A pendant to this is called 'Ruins of the Temple of Pallas, at Rome.' Mr. Roberts's predilection is a system of low tones, whereby he gives great value to his lights; but, with the tact of a master, the artifice is concealed. His figures look as if they had stepped out of some of Canaletti's Venetian pictures, having changed their dress from colours to white shirts and black continuations, or vice verad. In a composition by J. C. Hook, R.A., 'Spring Time,' there is a pretty incident, which would alone have sufficed for a picture. A rustic youth and maiden are extended on the grass; he has cast his hat over a butterfly, which she struggles to release. They are two fresh and healthy figures, playfully coinciding with the fitful sunshine that lights up the landscape.

"Gillingham,' W. Müller, was a favourite subject with the artist insomment that he were the details in the content of the provided that he were the details in the provided that he were the details his the provided that he were the details in the provided that the provided the provided that he were the details in the provi

'Gillingham,' W. Müller, was a favourite subject with the artist, insomuch that he repeated it more than once. 'Across the Common—a Windy Day,' D. Cox, is one of the few oil pictures which this veteran artist painted. The wind is palpably rendered; were it not even so sensibly felt on the heath, the wild sky were sufficiently indicative of the proposition. The greatest number of Cox's oil pictures that has ever yet been brought together was about two years ago, at one of the Hampstead conversazioni, and really in these there was more of natural truth than in the majority of his most recent water-colour works. Sant's 'Young Shakspere,' which has been before exhibited, reminds us of Gainsborough; it has been engraved. No. 27, 'Haymakers—Dinner-time,' W. Hemsley, is an unaspiring subject, but the drawing, expression, and, above all, the daylight and colour, evidence the matured results of prolonged and carnest study. 'Early Summer—Richmond Park,' J. Godet, is one of those passages of landscape showing the bent of the artist to be herbage and foliage. The trees are oaks, which are manipulated with great nicety.

'The Old Bridge' is the title of a small picture by Creswick, much fresher than many of his more recent works: the objects are simply a bridge, a stream, and a screen of trees, running transversely

'The Old Bridge' is the title of a small picture by Creswick, much fresher than many of his more recent works: the objects are simply a bridge, a stream, and a screen of trees, running transversely into the composition. There is by William Müller a work much larger than that already noticed; it is called 'A Winter Scene, with figures on the Ice.' The "scene" is, in fact, a rough common, bleak and cold, presented under the aspect of a sullen winter sunset. As a near object, there is a gipsics' tent, and near it are two very sketchy figures on a patch of ice. It has been painted with great rapidity, the handling is such as characterizes Müller's open-air studies. Of 'Huy on the Meuse' there are two views by G. C. Stanfield, both of which have been exhibited this season. 'Feeding the Chicks,' by Bright and Henzell, shows a Highland bothie, at the door of which a girl is feeding fowls. The figure is of course by Henzell, Bright's part of the compound being the hovel, which is painted with great firmness, but with less show of colour than he habitually makes. We see but little of the works of this artist now; he has retired from the arena. A large upright picture by G. and J. Sant, entitled 'An Approaching Storm on the Welsh Coast—Gathering the Flock,' was exhibited this season. 'Sheep,' by Dielman, is a production of a foreign school, and the artist paints as if he had been a pupil of Verboekhoven. The animals, three, are well drawn and carefully painted, insomuch as to show the common coarse breed of Northern Europe. 'Sunset on the Exe,' W. Williams, is a round picture, powerful in effect both

of colour and light and shade. 'Sea Breezes,' G. E. Hicks, is a sparkling sketch, showing a teaparty on one of the green coast-cliffs of Kent or Sussex. 'The Young Brood,' by G. Smith, is a small picture of some children feeding chickens mear a coop, in which the parent hen is confined: the work is painted with solidity, and a fine apprehension of colour. 'Near Beeston, Cheshire,' Edward Hargitt, is also a small study of an expanse of pasture land with cattle. The subject is of great simplicity, but it is rendered interesting from the beauty of an elaboration that is carried to a high degree of refinement without loss of breadth. In this little work there is more of the feeling of the French school than in anything we have hitherto seen under the name. 'Interior,' E. Frere, is one of those characteristic French sketches by which its author has wrought out for himself an extensive reputation. 'The Artist in his Studio,' another French work, is by Trayer, differing from the preceding inasmuch as there is rather a parade than a concealment of the care with which it has been worked. 'The Little Loiterer,' H. Le Jeune, a small composition, presenting a figure with a land-scape background, coloured with all the sweetness that distinguishes the works of its author. 'The Prosperous Days of Job,' W. C. T. Dobson, is perhaps the sketch from which the larger work, exhibited at the Academy, was executed.

hibited at the Academy, was executed.

A 'View of Cadiz, from the Sea,' by Carmichael, A 'View of Cadiz, from the Sea,' by Carmichael, shows the city, with its wilderness of houses, rendered with such individuality that an inhabitant might, on the canvas, lay his finger on his own habitation. There is, by the same painter, a 'View of Lisbon, from the Tagus,' the city being seen from a little distance down the river. One of the principal objects in the composition is a felucea, a graceful and picturesque craft, painted with a familiar knowledge of every apar and rough in the years. There ledge of every spar and rope in the vessel. There is in both of these works a relish of the salt, that we rarely meet with in our marine pictures, although we are a sea-going people. The 'Interior of Marwe arely meet with in our marine pictures, although we are a sea-going people. The 'Interior of Marseilles Prison,' W. P. Frith, R.A., illustrates the passage from Dickens's "Little Dorrit:"—"Stay," said the jailer, putting his little daughter on the outer ledge of the grate, "she shall feed the birds. This big loaf is for Signor John Baptist; we must break it to get it through into the cage. Lo, there's a tame bird to kiss the little hand! This sausage in the viewless of the cage. in the vine leaf is for Monsieur Rigaud," &c.; and there is the little girl, held by the soldier, earnestly there is the little girl, held by the soldier, earnestly and busily putting the dainties through the bars, where they are eagerly received by the wretched prisoners. The composition looks like a study for a larger picture. 'The Stirrup Cup,' by J. Linnell, is a small picture, with a charming evening sky. It looks much as if it had been one of Mr. Linnell's studies of skies (whereof he has painted some hundreds from nature), to which he has subsequently added figures, to turn it into a subject. The sky is glowing with colour, but the hues are evidently a suggestion from nature. 'Rochelle,' by C. Stanfield, R.A., is a small view of the town from the sea, wherein, figuring as a principal object, is a tower at R.A., is a small view of the town from the sea, wherein, figuring as a principal object, is a tower at the mouth of the harbour. It is a small composition, broad, mellow, and otherwise qualified by the best points of the painter. No. 122, 'The Chess Players,' J. Clark. The composition presents rather a love match than a chess match, as showing a youth and maiden as the players, and a paterfamilias in his dressing, gown reading the Times they are seidently maiden as the players, and a paterfamilias in his dressing gown reading the Times; they are evidently migrants from the suburbs of London, enjoying, as much as may be, a temporary glimpse of the sea—at Ramsgate. 'Dead Game, &c.,' George Lance. A small composition, half larder, half buffet, as containing a mallard and a pheasant, with a complement of gilt and silver cups, and supplementary draperies—an effective arrangement of colour. plement of gilt and silver cups, and supplementary draperies — an effective arrangement of colour. 'Don't be afraid,' George Smith. A small picture, executed with honesty and firmness. Two figures are crossing a plank bridge—an old woman and a child—to whom the former addresses the above words of encouragement, as there is of the party a barking dog, which alarms her charge. 'The Serving Maid,' D. Pasmore. In this essay there is a conspicuous tendency to the feeling of the French school. The composition, with its auxiliary carved figurities. school. The composition, with its auxiliary carved furniture, and the quaint seeming of the whole apartment, is very ingenious. The maid is a figure standing near the centre. 'The Pass between Glen Rosa and Glen Sannox, Isle of Arran,' G. F. Har-

gitt, is a study of rocks, which, in copal painting, is as bold as anything we have ever seen in its way. The view presents a narrow pass, all but closed by masses of granite, whence the eye is carried off to more distant mountain sides. We see, from time to time, rocks, painted with a definition so scrupulous, as at once to declare the geological character of the region which has supplied the passage; but this is rather an artist's than a geologist's picture. 'The Mask,' by W. H. Knight, exhibits some figures cleverly grouped and coloured. 'Kilton Mill, near Loftus, Coast of Yorkshire,' J. Peel: apparently painted on the spot, so like is it to a veritable locality. 'The Borromean Islands,' Harry Johnson. The three islands on the Lago Maggiore, which receive their name from the Borromean family, realize more than anything earthly the enchanted gardens of the Italian poets. The artist places before us the lake, with a most refined sentiment. The half-hidden Pennine range of mountains that closes the view, derives infinite grandeur from its mingling with the clouds. A' Highland Loch and Castle—Sunrise,' is another piece of lake and mountain scenery, differing from the preceding, as proposing impressions of wild grandeur, rather than of peaceful transport. 'Sunset—Spithead,' W. A. Knell, is a phase which the painter describes with impressive truth. 'A Spring Day at Stoke Salop,' J. W. Oakes. Marked by many of the valuable points by which this artist first signalized himself, though somewhat more rapidly painted than some of those pieces of rough bottom, wherein we might have botanized with a microscope. 'Geraniums, &c.,' Louisa Rimer. Painted with great sweetness, and a marked improvement on antecedent works. 'Van Huysum's strange introduction to his first patron,' R. Clothier, is a well-chosen subject, and treated with some degree of grace, though the description is necessary to the understanding of the subject. 'A Trout Stream, near Havant, Hants,' S. R. Perey. There are several works by this artist, equal in ex

THE ARUNDEL SOCIETY.

THE Arundel Society is still year by year sedulously and successfully carrying out the worthy objects for which it was constituted. It selects for publication the choicest and the rarest works of the early Christian artists; it rescues from impending destruction frescoes fast fading from the crumbling and tottering churches and convents of Italy. And these pure and elevated creations—a kind of painted revelation, as it were, of a nation's steadfast faith and glowing hope, placed upon record for the edification of all succeeding time—are now brought within the easy reach of the people of this country, in a form and style at once accurate and attractive.

style at once accurate and attractive.

The publications just issued are for interest and importance in no way inferior to the works which have in recent years deservedly obtained for this society so much renown, and so large an access of additional support. They are selected from that good old period of Italian creative genius when all that was earnest in worship and heavenly in knowledge, struggled to obtain, through a sympathetic art, an emphatic and a beauteous expression. In the first place the year's issue comprises two additional wood engravings from the frescoes in the Arena Chapel, that shrine at Padua sacred to early Italian art, decorated by Giotto, the eldest son of the Italian renaissance, so copious in invention, so lucid, concise, and simple in his scripture narrative, so sincere and heartfelt in his trust and devotion. But the facsimile chromo-lithographs, taken from early Italian frescoes, are the works to which we would especially call attention. These coloured reproductions, executed with so much care, so attractive to the popular eye, and yet so instructive to the initiated few, who may be anxious to know how pictorial art was in the middle ages made

subservient to religious uses, and to general architectural effect, constitute, we cannot but think, a new and important epoch in illustrative art. Here we have a reduced facsimile from a rare fresco hid far away in the small town of Cagli, among the Apen-nines, painted by the father of Raphael, Giovanni Sanzio, an artist whose works, executed in the severe devotion of the Umbrian school, are important by virtue of their individual merits, and are even of still more value as the immediate progenitors of the divine creations to which they serve as an earthy pedigree. Mr. Layard, to whom this society already owes literary criticisms, peaned with intimate knowledge, and delicate discrimination, has kindly funished a descriptive notice of this valuable fresco, with a biographical sketch of the painter. Finally, the subscribers obtain a still further return for their microsciptic in the life life executed absorber that from the the subscribers obtain a still further return for their guinea in a skilfully executed chromo-tint from the Virgin and Child, by Leonardo da Vinci, a fresco in the Monastery of St. Onofrio, in Rome. To secure yet further accuracy, outlines traced by Mr. Layard from the more important heads, have been engraved on the full scale of the originals, and are now issued to accompany the coloured lithographs. These collective works constitute the very tempting publications of a single year: sufficient, we think, to justify our statement that the society is sedulously and most successfully carrying out the spirit of its mission—the dissemination among the people in this mission—the dissemination among the people in this country of the noblest works which time has handed down for our culture and instruction.

So much for the past. Let us now speak of plans and prospects for the future. Italy, ever the land or chequered hopes and fears, of liberty, license, and despotism—a land of an ancient civilization just dying out, and of a new order of things struggling into birth, has naturally at the present juncture claimed the attention of the Arundel Society, entrusted with the interests of Art, no less than of our politicians responsible for the peace of Europe. At the last with the interests of Art, no less than or our pointenant responsible for the peace of Europe. At the last annual meeting of this society, Mr. Layard moved the following resolution:—"That considering the dangers to which many of the works of the greatest dangers to which many of the reason masters are now exposed in Italy, this meeting approves of further commissions being given to Signor Mariannecei to make water-colour copies from important freacces; and to facilitate such commissions the members of the society here present will endeather the subscriptions to vour, individually, to promote the subscriptions to the copying fund." This "copying fund," raised by these special subscriptions, had reached £220, but was then found insufficient for the duty which seemed to devolve upon the society. Already by its aid some most valuable drawings had been secured. Signor Mariannecci, the special artist employed by the society, had succeeded in making most satisfactory copies of works by Benozzi Gozzoli, at San Gimignano; the ings also from beautiful frescoes, by Francia, in esecrated Church of St. Cecilia, in Bologna; from the 'Annunciation,' by Pinturicchio, in the cathedral at Spello; and lastly from the masterpiece of Filippino Lippi, in the Church of the Minerva, in Rome. These irable drawings are now on view at the society's rooms, Old Bond Street, for the purpose of obtaining names for their immediate publication. In the meanwhile, much more still remains to be undertaken and accomplished in Italy. Mr. Layard adduces many examples of the cruel neglect and deliberate ill-usage under which many of the finest works are now hurrying to destruction. Wind and rain, heat and cold, are permitted for long years to do their worst; these some minerable days to a viliar binaries. then some miserable danber, calling himself an artist, comes, and with his brush of restoration sweeps away with desecrating hand the last lines where uty still might linger. But decay often advances with swifter and more avenging step. A nail is driven through a saint's eye, a door is opened beneath apostles' feet, as they sit at the evening supper; and now a stray cannon shot may almost at any moment shatter the delicate work of a Raphael, a Leonardo, or Angelico. The council of the Arundel Society, we think, rightly deems that the work of salvation must be now done, or never. Moreover, in the pre-sent aspect of the Italian peninsula, though there are peculiar dangers, there are likewise special faciliare peculiar dangers, there are likewise special facili-ties. The existing governments of Central Italy have granted, upon the intervention of Mr. Layard, privileges to the artist employed by the society which had long been denied by their prodecessors, to all the world. The frescoes in the far-famed Brancacci Chapel, in Florence, which Michael Angelo studied,

and which Raphael thought worthy of adoption, and which Kaphael thought worthy of adoption, will thus now at the special permission of the present authorities, be earefully copied, and accurately reproduced under the existing arrangements of the Arundel Society. This English society, indeed, may claim to be the friend of Italy : and already its inter claim to be the friend of tany; and already its intentions and labours have met, in that country, with grateful recognition. It was stated by Mr. Dauby Seymour that the prospectus and annual report of this society have been translated into the Italian tongue. He expressed a hope that thus, in some measure, might be roused the patriotism of the nation, that smilitten might be less heard of and that in measure, might be roused the patriots of the nation, that spoliation might be less heard of, and that in the new era which yet should dawn on Italy, the still gifted people of that land might learn rightly to value and cherish the great pictures of their illustrious

We bear willing testimony to the good work which has been already so well accomplished. The council desires to draw attention to the drawings now on view at their rooms, in Old Bond Street. In conriew at their rooms, in Old Bond Street. In con-clusion, we can only express a hope that in the cause of Italian art, which is of the past, and in the interest of our English school, which pertains to the present and the future, the public will come forward nd give to this society a generous support. As a arther inducement, it is perhaps well to state that further inducement, it is perhaps well to state that each subscriber will obtain for his outlay, a most

J. BEAVINGTON ATKINSON.

EARLY ITALIAN PORCELAIN.

A DISCOVERY of some curiosity and interest in connection with the history of the manufacture of porcelain in Southern Europe, has recently been made by the acumen of Dr. Foresi, of Florence, and which has the effect of ante-dating the manufacture by at least a century. Before this discovery the fabrique at St. Cloud, in France, was the earliest that could be authenticated. That was about the year 1695; but the facts now brought forward prove the existence of a factory for the manufacture of a true porcelain at Florence, under the patronage of the Grand Duke Francis I., about the year 1580-90. Dr. Foresi worked out his facts as Cu and went from one to another until he convinced himself; and the process is worth recording.

For some time the doctor had observed a peculiar

ancient porcelain, of a fine body and glaze, and covered with an arabesque ornament in blue, which, while it generally resembled Oriental porcelain, showed unmistakable features of European design. It was also marked in a peculiar manner, and as one mark consisted of the well-known pellets of the Medici family arms, he was induced to search the records of the house, and to his surprise found, what had been overlooked by all historians of the potter's art, that the duke above named had attached to his well-known laboratory in the Boboli gardens, a small manufactory of porcelain. By continuing his re-searches, he at last exhumed a manuscript from the Magliabecchian library, which had been compiled by some person employed by the duke, and which also detailed the facts connected with the composition of

We have already noted the arms of the Medici as dopted for a distinctive mark on this ware: there

is also another, which we here copy; it is equally curious, and points as decidedly to the place of its fabrication. It represents the cupola of the Cathedral of Florence; the letter E heaveth it is the letter F, beneath it, being either the initial of the name of the city, or of the Grand Duke who patronized the work

The production of this ware seems to have been limited to the 00 lifetime of the duke. Like the fa-mous French faience of Henry II., it appears to have flourished or decayed under royal patronage.

The researches of Dr. Foresi have enabled him to ascertain the existence of some ten or fifteen speci-mens, which are all that are at present known.

The Museum at South Kensington has been so far fortunate as to secure two very good examples: one,

a large bowl, covered with blue foliage, the other, a double flask, for oil and vinegar, which is covered with an arabesque scroll, quite in the Italian taste; the larger bowl exhibiting so much orientalism that, but for the distinctive mark beneath it, it might be overoked as a piece of Eastern porcelain

It is known that attempts had been made in Europe to rival the manufacture of porcelain in the East, before the date of the St. Cloud factory; the East, before the date of the St. Cloud factory; but the fact was vague and the history uncertain; nor was there anything like a clue to its production in Italy at so early a period, until Dr. Foresi, by his inductive reasoning and close research, brought together history and specimens of ware. The "Medici porcelain" is henceforward a new feature to the history of the art and adds another level.

in the history of the art, and adds another laurel leaf to the crown of fame awarded already to this learned and powerful family of merchant-princes.

The faience ware (single examples of which have sold for £300), though appealing to the best taste, and unrivalled for its design and execution, appears to have been restricted to the few pieces required by the king and his court. Art was then seldom applied to the ordinary uses of life; and it is to a comparatively modern era we mullook to date its general patronage.

ART IN CONTINENTAL STATES.

DRESDEN.—Among the many beautiful works which Cellini has left behind him may be named numerous coins and medals struck by order of the popes, the Medici, the King of France, and others. The excellence of these works is acknowledged by Vssari in the following words:—"At that time there was no one among the many who attempted to make the medals of Pope Clement, who succeeded better than Cellini, as all those well know who saw and possessed them. And as, on this account, he received the commission to cut the dies for the Roman mint, there never were more beautiful coins seen than those struck, during this period, at Rome. And when, after the death of Clement, he returned to Florence, he also made the die with the head of Duke Alexander, for the mint of Florence, so beautifully, and with such pains, that some there, even at the present day, are preserved with the same care as the finest antique coins; and justly so, too, for in this instance he surpassed himself." For various reasons, these works of Cellini have become rare; and, no doubt, many which are from his hand are not known to us as his. He was in the habit of describing these medals in a diary which he kept, and from the manner in which these descriptions are given, it is evident these were among his most favourite employments. It is no wonder, therefore, that, working as he did, con amore, he should have been pre-eminently successful in this particular department of Art. But though he thus minutely described his coins and medals there are some omitted in his notices, and others, evidently his work, differ from his description of them. These circumstances will account for the difficulty in determining which are from the hand of this master, and which are not. As a contribution, therefore, to the settlement of this question, Dr. Friedländer, Keeper of the Cabinet of Coins and Medals in the Royal Museum of Dresden, has given an account of certain of these works, with the circumstances attending their execution; and where there is any difference between the

THE HUDSON. FROM THE WILDERNESS TO THE SEA. BY RENSON J. LOSSING.

THE ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR.

PART IX.

LITTLE more than two miles from the Mountain House, by a rough road, is an immense gorge scooped from the rugged hills, into which pours the gentle outlet of the little Katers-Kill lakes, in a fall first

outlet of the little Katers-Kill lakes, in a fall first of one hundred and seventy-five feet, and close to it another of eighty feet. The falls have been so well described by the "Leather-stocking," that a better picture cannot be drawa:—

"There's a place," said Natty, after describing the view from the Platform Rock at the Mountain House, "that in late times I relished better than the mountains; for it was more kivered by the trees, and more nateral."

"And where was that?" inquired Edwards.

"Why, there's a fall in the hills, where the water of two little ponds, that lie near each other, breaks out of their bounds, and runs over the rocks into the valley. The stream is, may be, such a one as would turn a mill, if so useless a thing was wanted in the wilderness. But the hand that made that 'Leap' never made a mill! There the water comes crooking and winding among the rocks, first so slow that a trout might swim in it, and then starting and running, just like any creatur that wanted to make a far spring, till it gets to where the mountain divides like the cleft hoof of a deer, leaving a deep hollow for the brook to tumble into. The first pitch is nigh two hundred feet, and the water looks like flakes of driven snow afore it touches the bottom; and then the

looks like flakes of driven snow afore it touches the bottom; and then the



KATERS-KILL PALLS

stream gathers itself together again for a new start, and may be flutters over fifty feet of flat rock, before it falls for another hundred, where it jumps about from shelf to shelf, first turning this-a-way, and then turning that-a-way, striving to get out of the hollow, till it finally comes to the plain. The rock sweeps like mason-work in a half-round on both sides of the fall, and shelves over the bottom for fifty feet; so that when I've been sitting at the foot of the first pitch, and my hounds have run into the caverns behind the sheet of water, they've looked no bigger than so many rabbits. To my judgment, lad, it's the best piece of work I've met with in the woods; and none know how often the hand of God is seen in the wilderness, but them that rove it for a man's life."

man's life."

"Does the water run into the Delaware?" asked Edwards.

"No, no, it's a drop for the old Hudson: and a merry time it has until it gets down off the mountain."

And if the visitor would enjoy one of the wildest and most romantic rambles in the world, let him follow that little stream on its way "off the mountains,"

down the deep, dark, mysterious gorge, until it joins the Katers-Kill proper, that rushes through the "Clove" from the neighbourhood of Hunter, among the hills above, and thence onward to the plain.

It was just after a storm when we last visited these falls. The traces of "delicate-footed May" were upon every shrub and tree. Tiny leaves were just unfolding all over the mountains, and the snowy dogwood blossoms were bursting into beauty on every hand. Yet mementoes of winter were at the falls. In the cavern at the back of them, heaps of ice lay piled, and a chilling mist came sweeping up the gorge, at quick intervals, filling the whole amphithentre with shadowy splendour when sunlight fell upon it from between the dissolving clouds. While sketching the cascades, memory recurred to other visits we had made there in midsummer, when the wealth of foliage lay upon tree and shrub; and also to a description given us by a lady, of her visit to the falls in winter, with Cole, the artist, when the frost had crystalized the spray into gorgeons fret-work all over the rocks, and made a splendid cylinder of milk-white ice from the base to the crown of the upper cascade. Of these phases Bryant has sung: has sung :-

"Midst greens and shades the Katers-Kill leaps,
From cliffs where the wood-flower clings;
All aummer he moistens his verdant steeps,
With the sweet light spray of the mountain springs;
And he shakes the woods on the mountain side,
When they drip with the rains of autumn tide.

"But when, in the forests bare and old,
The blast of December calls,
He builds, in the star-light clear and cold,
A palace of ice, where his torrent fails,
With turret, and arch, and fret-work fair,
And pillars blue as the summer sir."

The tourist, if he fails to traverse the rugged gorge, should not omit a ride from the Mountain House, down through the "Clove" to Palensville and the plain, a distance of about eight miles. Unpleasant as was the day when we last visited the mountains, we returned to Katz-Kill by that circuitous route. After leaving the falls, we rode about three miles before reaching the "Clove." leaving the falls, we rode about three miles before reaching the "Clove." Huge masses of vapour came rolling up from its lower depths, sometimes obscuring everything around us, and then, drifting away, laving the lofty summits of the mountains that stretch far southward, gleaming in the fitful sunlight, and presenting unsurpassed exhibitions of aerial perspective. Down, down, sometimes with only a narrow space between the base of a high mountain on one side, and steep precipices upon the other, whose feet are washed by the rushing Katers-Kill, our crooked road pursued its way, now passing a loghouse, now a pleasant cottage, and at length the ruins of a leather manufacturing village, deserted because the bark upon the hills around, used for tanning, is exhausted. Near this picturesque scene, the Katers-Kill leaps into a seething gulf between cleft rocks, and flows gently on to make still greater plunges into darker depths a short distance below. This cleft in the rocks is



called the Fawn's Leap, a young deer having there escaped a hunter and his dog, that pursued to the verge of the chasm. The fawn leaped it, but the dog, attempting to follow, fell into the gulf below and was drowned. The foiled hunter went home, without dog or game. By some, less poetical than others, the place is called the Dog Hole.

A few rods below the Fawn's Leap, the road crosses a rustic bridge, at the foot of a sheer precipice, and for half a mile traverses a shelf cut from the

ountain side, two hundred feet above the stream that has found its way into mountain side, two hundred feet above the stream that has found its way into depths so dark as to be hardly visible. Upon the opposite side of the creek a perpendicular wall rises many hundred feet, and then in slight inclination the mountain towers up at least a thousand feet higher, and forms a portion of the range known as the South Mountain. At the mouth of this cavernous gorge lies the pretty little village of Palensville, where we again cross the stream, and in a few moments find ourselves upon a beautiful and highly cultivated plain. From this point, along the base of the mountains to the road by which we enter them, or more directly to Katz-Kill, the drive is a delightful one.

From the lower borders of Columbia County, opposite Katz-Kill village, to

them, or more directly to Katz-Kill, the drive is a delightful one.

From the lower borders of Columbia County, opposite Katz-Kill village, to Hyde Park, in Duchess County, a distance of thirty miles, the east bank of the Hudson is distinguished for old and elegant country seats, most of them owned and occupied by the descendants of wealthy proprietors who flourished in the last century, and were connected by blood and marriage with Robert Livingston, a Scotch gentleman, of the family of the Earls of Linlithgow, who came to America in 1672, and married a member of the Schuyler family, the widow of a Van Rensselaer. He lived at Albany, and was secretary to the Commissioners of Indian Affairs for a long time. From 1684 to 1715 he had, from time to time, purchased from the Indians, and secured by patents from the English crown, large tracts of land in the present Columbia County. This land was then mostly wild and unprofitable, but became the basis of great family wealth. family wealth.

the year 1710 Livingston's grants were consolidated, and Hanter, the royal governor, gave him a patent for a tract of a little more than 162,000 acres, for which he was to pay into the king's treasury "an annual rent of twenty-eight shillings, lawful money of New York," a trifle over fourteen

SCRN : ON THE KATERS-EILL, NEAR PALENSVILLE.

shillings sterling! This magnificent estate was constituted a manor, with political privileges. The freeholders upon it were allowed a representative in the colonial legislature, chosen by themselves, and in 1716 the lord of the manor, by virtue of that privilege, took his seat as a legislator. He had already built a manor-house, on a grassy point upon the banks of the Hudson, at the mouth of Roeleffe Jansen's Kill, or Ancram Creek, of which hardly a vestige now remains.

restige now remains.*

The lord of the manor gave, by his will, the lower portion of his domain to his son Robert, who built a finer mansion than the old manor-house, and named his seat Clermont. This was sometimes called the Lower Manor-house. There Robert R. Livingston, the eminent Chancellor of the State of New York, and associate of Robert Fulton, in his steamboat experiments, was born. After his marriage he built a dwelling for himself, a little south of Old Clermont. His zeal in the republican cause, at the kindling of the revolution, made him an arch rebel in the estimation of the British ministry and the

* In the year 1710 Governor Hunter, by order of Queen Anne, bought of Mr. Livingston 6,000 acres of his manor, for the sum of a little more than £200, for the use of Protestant Germans then in England, who had been driven from their homes in the Lower Praistinate of the Rhine, then the dominions of a cousin of the British Queen. About 1,300 of them settied upon the manor lands, and at a place on the opposite shore of the river, the respective localities being known as East and West Camp. These Germans were called Plaintines, and are represented as the most enlightened people of their native land. Among them was the widow Hannah Zenger, whose son, John Peter, apprenticed to William Bradford, the printer, became, in after life, the impersonation of the struggling democratic idea. He published a democratic newspaper, and because he commented freely upon the conduct of the royal governor, he was imprisoned and prosecuted for a libel. A jary acquitted him, in the midst of great cheering by the pospecuted by the counsel was presented with the freedom of the city of New York in a gold box. By that verdict democratic ideas, and the freedom of the press, were nobly vindicated.

officers in the service of the crown in America; and when, in the antumn of 1777, General Vaughan, at the head of the royal tocops, went up the Hudson, on a marauding expedition, to produce a diversion in favour of Burgoyne, then environed by the American army at Saratoga, they proceeded as high as Clermont, burnt Livingston's new house, and the old one, where he was born, and where his widowed mother resided, and then retreated to New York. Mrs. Livingston immediately built the present mansion, at Old Clermont, on the site of the ruins, which is now occupied by Mr. Clermont Livingston; and her "rebel son" erected for himself a more elegant one than that which had been destroyed, a little distance from the ruins. This he named also Clermont. It is well preserved in its original style, by the Misses Clarkson, the present proprietors. The mansion is beautifully situated, and, like all the villas in this



OLD CLERWONT.

neighbourhood, commands a fine prospect of the Katzbergs. It was described, as long ago as 1812, as "one of the most commodious houses in the State, having a river front of 104 feet, and a depth of 91 feet; and consisting of a main body of two stories, and four pavilions," in one of which the chancellor had "a library of 4,000 well-chosen volumes." There he died in the spring

had "a library of 4,000 well-chosen volumes." There he died in the spring of 1813.

"Mr. Livingston," says a contemporary, "was a very useful and benevolent man, a scholar of profound erudition, an ardent patriot, and a prompt and decided promoter of all the essential interests of the country." He took special interest in improvements in agriculture and manufactures; and on his return to the United States, from an embassy to France, at the beginning of the present century, he introduced some of the finest specimens of the Merino sheep, from the celebrated flock of Rambouillet in France. As early as 1812

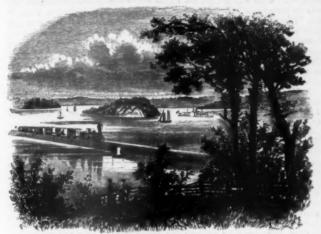


it was estimated that there were in the United States at least 60,000 descendants

it was estimated that there were in the United States at least 60,000 descendants of the Clermont flock, of which about 1,000 were at Clermont.

Mr. Livingston's chief honour as a man of science, and promoter of useful interests, is derived from his aid and encouragement in efforts which resulted in the entire success of steam navigation. As early as 1797 he was engaged with an Englishman named Nesbit, in experiments. They built a steamboat on the Hudson river, at a place now known as De Koven's Cove, or Bay, about half a mile below Tivoli, or Upper Red Hook Landing. Brunel, the engineer of the Thames tunnel, and father of the originator and constructor of the Great Eastern steam-ship, now (July, 1860) lying at New York, at the mouth of the Hudson, was the engineer. The enterprise was not successful. Livingston entered upon other experiments, when he was interrupted by his appointment as United States minister to the court of France. In Paris he became acquainted with Robert Fulton's experiments there. With his science and money, Livingston joined him. They succeeded in their undertaking, as proved by demonstrations on the Seine, returned to America, and in 1806 imported a

steam-engine, made by Watt and Bolton, in England. A boat was constructed at Brown's ship-yard, in New York, and was completed in August, 1807, when it was propelled by its machinery to Hoboken, on the Jersey shore, where John Stevens (Mr. Livingston's brother-in-law) had been experimenting in the same direction for fifteen years. That first successful steamboat was named Clermont,



VIEW AT DE ROVEN'S BAY.

in compliment to Chancellor Livingston, and made her first voyage to Albany at the beginning of September, 1807.*

At Tivoli is the mansion of John Swift Livingston, Esq., built before the war for independence. It is surrounded by a pleasant park and gardens, and commands a view of the village of Saugerties, on the west shore of the Hudson, and that portion of the Katzbergs on which the Mountain House stands. That building may be seen, as a white spot on the distant hills, in our sketch. Mr. Livingston's house was occupied by one of that name when the British burnt Old Clermont and the residence of the chancellor. They landed in De Koveu's Cove, or Bay, just below, and came up with destructive intent,



LIVINGSTON'S MANSSON AT TIVOLI.

supposing this to be the residence of the arch offender. The proprietor was a good-humoured hospitable man. He soon convinced the invaders of their error, supplied them bountifully with wine and other refreshments, and made them so kindly and cheery, that had he been the "rebel" himself, they must have spared his property. They passed on, performed their destructive errand, partook of the good things of Mr. Livingston's larder and wine-cellar on their return, and sailed down the river to apply the torch to Kingston, a few miles below. below.



* The Clermont was 100 feet long, 12 feet wide, and 7 feet deep. The following ivertisement appeared in the Albany Gazette on the 1st of September, 1s67:—

"The North River Steamboat will leave Paulus's Hook [Jersey City] on Friday, the 4th of September, at 9 in the morning, and arrive at Albany on Saturday, at 9 in the afternoon. Provisions, good berths, and accommodation are provided. The charge to each passenger is as follows:—

To Newburgh, Dollars, 3 Time, 14 hours.

" Poughkeepslo " 4 " 17 "
" Esopus " 5 " 20 "
" Hudson " 5 " 30 "
" Albany " 7 " 36 "

"Mr. Fulton's new stamboat," said the same paper, on the 5th of October, "left New York on the 2nd, at 10 o'clock, A.M., against a strong tide, very rough water, and a violent gale from the north. She made a headway, against the most sanguine expectations, and without being rocked by the waves!"

Opposite Tivoli, in Ulster County, is the pleasant village of Saugerties," near the mouth of the Esopus Creek, which comes flowing from the south through a beautiful valley, and enters the Hudson here. Iron, paper, and whitelead are manufactured there extensively; and between the river and the mountains are almost inexhaustible quarries of flagging stone. A once picturesque fall or rapids, around which a portion of the village is clustered, have been partially destroyed by a dam and unsightly bridge above it, yet some features of grandeur and beauty remain. The chief business part of the village lies upon a plain with the Katzbergs for a background; and on the high right bank of the creek, where many of the first-class residences are situated, an



MOUTH OF ESOFUS CREEK, SAUGEBTIES.

interesting view of the mouth of the Zaeger's Kill, or Esopus Creek, with the lighthouse, river, and the fertile lands on the eastern shore, may be obtained. Near this village was the West Camp of the Palatines, already mentioned. About five miles below Tivoli is Annandale, the seat of John Bard, Esq. As we approached it from the north on a pleasant day in June, along the picturesque road that links almost a score of beautiful villas, the attention was suddenly arrested by the appearance of an elegant little church, built of stone in the early Anglo-Gothic style, standing on the verge of an open park. Near it was a long building, in similar style of architecture, in course of erection. On inquiry, we found the church to be that of The Holy Innocents, built by the proprietor of Annandale upon his estate, for the use of the inhabitants of that region as a free chapel. The new building is for St. Stephen's College, designed as a training school for those who are preparing to enter the General Theological Seminary of the Protestant Episcopal Church, in New York city For this purpose Mr. Bard has appropriated, as a gratuity, the munificent sum of 60,000 dollars.† In the midst of the grove of fine old trees seen in the direction of the river bank from the-road stands the Villa of Annandale, like all its neighbours commanding extensive river and mountain scenery.

Adjoining Annandale on the south is Montgomery Place, the residence of the family of the late Edward Livingston, brother of the chancellor, who is dis-



OFFICIMENT PLACE.

tinguished in the annals of his country as a leading United States senator, the author of the penal code of the State of Louisiana, and ambassador to France. The elegant mansion was built by the widow of General Richard Montgomery,

* Incorporated Ulster in 1831. The name is derived from the Dutch word Zaeger, a sawyer. Peter Pietersen having built a saw-mill at the Falls, where the village stands, the stream was called Sawyer's Creek, or Zaeger's Kill, since, by corruption, Saugerties. † Mr. Bard has deeded eighteen acres of land to the college, and pledged 1,000 dollars a year for the support of a professor in it. The institution has been formally recognised as the Diocesan Training College; the Legislature of New York have granted the trustees an act of incorporation, and liberal subscriptions have been made to place it upon a stable foundation.

anion-in-arms of Wolfe when he fell at Quebec, and who perished under the walls of that city at the head of a storming party of republicans on the 31st of December, 1775. Montgomery was one of the noblest and bravest men Slst of December, 1775. Montgomery was one of the noblest and bravest men of his age. When he gave his young wife a parting kiss at the house of General Schuyler, at Saratoga, and hastened to join that officer at Ticonderoga, in the campaiga that proved fatal to him, he said, "You shall never blush for your Montgomery." Gallantly did he vindicate that pledge. And when his virtues were extolled by Barré, Burke, and others in the British parliament, Lord North exclaimed, "Curse on his virtues; he has undone his country." The wife of Montgomery was a sister of Chancellor Livingston. With ample means and good taste at command, she built this mausion, and there spent fifty years of widowhood, childless, but cheerful. The mansion and its



THE KATEBERGS FROA MONTGOMERY PLACE

400 acres passed into the possession of her brother Edward, and there, 400 acres passed into the possession of her brother Edward, and there, as we have observed, his family now reside. Of all the fine estates along this portion of the Hudson, this is said to be the most perfect in its beauty and arrangements. Waterfalls, picturesque bridges, romantic glens, groves, a magnificent park, one of the most beautiful of the ornamental gardens in this country, and views of the river and mountains, unsurpassed, render Montgomery Place a retreat to be coveted, even by the most favoured of fortune. Four miles by the railway below Tivoli is the Barrytown Station, or Lower Red Hook Landing. The villages of Upper and Lower Red Hook, like most of the early towns along the Hudson, lie back from the river. Tivoli and Barrytown are their respective ports. A short distance below the latter, connected by a winding avenue with the public road already mentioned, is Rokeby, the seat of William B. Astor, Esq., who is distinguished as the wealthiest man in the United States: it was formerly the residence of his father-in-law, General



John Armstrong, an officer in the war for independence, and a member of General Gates's military family. He was the author of the celebrated addresses privately circulated among the officers of the Continental Army lying at Newburgh, on the Hudson, at the close of the war, which were calculated to stir up a mutiny, and even a rebellion against the civil power. The feeble Congress had been unable for a long time to provide for the pay of the soldiers about to be disbanded and sent home in poverty and rags. There was anothly in Congress and among the neonle on the subject: and these addresses apathy in Congress and among the people on the subject; and these addresses were intended to stir up the latter and their representatives to the performance were intended to stir up the latter and their representatives to the performance of their duty in making some provision for their faithful servants, rather than to excite the army to take affairs into their own band, as was charged. Through the wisdom and firmness of Washington, the event was so overruled as to give honour to the army and benefit the country. Washington afterwards

acquitted Major Armstrong of all evil intentions, and considered his injudicious movement (instigated, it is supposed, by Gates) as a patriotic act.

Armstrong afterwards married a sister of Chancellor Livingston, and was chosen successively to a seat in the United States senate, an ambassador to France, a brigadier-general in the army, and secretary-of-war. He held the latter office while England and the United States were at war, in 1812-14. He was the author of a "Life of General Montgomery," "Life of General Wayne," and "Historical Notices of the War of 1812." Rokeby, where this eminent man lived and died, is delightfully situated, in the midst of an undulating park, further from the river than the other villas, but commanding some interesting glimpses of it, with more distant landscapes and mountain scenery. Among the latter may be seen the range of the Shawangunk (pronounced shon-gum), in the far south-west. Here Mr. Astor's family reside about eight months of the year. of the year.

A few miles below Rokeby, and lying upon an elevated plain two miles from the river, is the beautiful village of Rhinebeck, containing little more than 1,000 inhabitants. The first settler was William Beekman, or Beckman, who came from the Rhine, in Germany, in 1647, purchased all this region from the Ludicas and gave homes to assurate poor families, who came this total this containing the second state of the second state. the Indians, and gave homes to several poor families who came with him. The name of the river in his fatherland, and his own, are commemorated in the title of the town—Rhine-Beek.* His son Henry afterwards procured a patent from the English government for a very extensive tract of land in Duchess County, including his Rhinebeck estate.

Just below the Rhinebeck Station is Ellerslie, the seat of the Hon. William Kully. No point on the Hudson commands a more interesting view of the single-

Just below the Rhinebeck Station is Ellerslie, the seat of the Hon. William K.Ily. No point on the Hudson commands a more interesting view of the river and adjacent scenery, than the southern front of the mansion at Ellerslie. The house is at an elevation of 200 feet above the river, overlooking an extensive park. The river is in full view for more than fourteen miles. At the distance of about thirty-five miles are seen the Fish-Kill Mountains, and the Hudson Highlands, while on the west, the horizon is bounded by the lofty Katzbergs. Ellerslie is ninety miles from New York city, and contains about 700 acres of land, with a front on the river of a mile and a-half. Its character is different from that of an ordinary villa residence, being cultivated with problems.

different from that of an ordinary villa residence, being cultivated with much care as a farm, whilst great regard is had to improving its beauty, and developing



ELLERSLIE.

landscape effects. The lawn and gardens occupy thirty acres; the green-house, graperies, &c., are among the most complete in this country. The park contains 300 acres; its surface is undulated, with masses of old trees scattered over it; and upon it feeds a large herd of thorough-bred Durham cattle, which the proprietor considers a more appropriate ornament than would be a herd of deer.

A mile below Ellerslie is Wildercliff,† the seat of Miss Mary Garrettson, daughter of the eminent Methodist preacher, Freeborn Garrettson, who married a sister of Chancellor Livingston. The mansion is a very modest one, compared with some in its neighbourhood. It was built in accordance with the simple tastes of the original proprietor. Mr. Garrettson was a leader among the plain Methodists in the latter part of the last century, when that denomination was beginning to take fast hold upon the public mind in America; and his devoted, blameless life did much to commend his people to a public disposed to deride them.

The very beautiful view from this mansion, down the river, is exceedingly charming for its simple beauty, so much in harmony with the associations of the place. In the centre of the lawn stands a sun-dial. On the left is a magnificent wide-spreading elm. On the right, through the trees, may be seen the cultivated western shore of the Hudson, with the mountains beyond; and in front is the river, stretching away southward, at all times dotted with the white sails of water-craft.

This mansion has many associations connected with the early struggles of Methodism, very dear to the hearts of those who love that branch of the Christian church: we shall refer to them in our next paper.

* The house built by Heekman is yet standing, upon a high point near the Rhinebeck station. It is a stone building. The bricks of which the chimney is constructed were imported from Holland. In this house the first public religious services in that region were held; and it was used as a fortress in early times, against the Indians. It now belongs to the Heermance family, descendants of early settlers there.

† This is a Dutch word, signifying wild man's, or wild Indian's, eliff. The first settlers found upon a a smooth rock, on the river shore, at this place, a rade delineation of two Indians, one with a tomahawk, and the other a calumet, or pipe of peace. This gave them the idea of the name.

PROVINCIAL EXHIBITIONS.

MANCHESTER.

THE Exhibition of 1860 stands alone during the forty of which this brings us to the end of the fourth decade. Looking at it in its integrity, it is doubtless the best exhibition ever held within its walls. We remember many times, during the last twenty years, seeing single works of a higher stamp than any we find here now, but we equally well remember the wastes of mediocrity and the presence of sheer impotency with which they were accompanied; and we turn to the present exhibition with satisfaction, arising from the aspect of so much promise, and cheered with the look of sound health in the works so many of our rising men exhibit. These rising men are, for the most part, throwing off the pedantry of academical habit, and are each exclaiming in true independence,—

" Aut viam inveniam, aut faciam."

There is an emphatic declaration that the collection here shall be instructional; and this all such exhibitions should be—not accidentally and casually, but directly and with design. From what we see, this has been kept steadily in view, for we have the exhibition carefully classified, and the whole admirably hung. Not only this, it would appear that the education of the public eye, and the elevation of the public taste, were the sole objects of the managers, for the first page of the catalogue draws attention to the need of governing laws and invariable principles; this notable passage giving a foretaste, as it were, of the correct feeling with which to enter the gallery, and of the right mind with which to observe its contents:—"Art is not a divine gift, neither is it a mechanical trade. Its foundations are laid in solid science; and practice, though essential to its perfection, can never attain to that to which it aims, unless it works under the direction of principle."

This very significant passage, nobly said and nobly thought, should keep hasty judgment in modest hesitation, and leaders of opinion to think how needful it is that principle should be at the base of their criticism, and science present to control their dicta. There is, however, another significancy in this scrap of Sir Joshua, and we feel as though this has, in some way, influenced the choice of such a motto. The Exhibition in Manchester is, for the first time, managed by the New Manchester Academy of Fine Arts; this we gather from the catalogue, and from contemporary evidence. This academy, whose rules we have read, and with whose objects we have felt it our duty to become acquainted, proposes to be a working academy. In these rules we find provision made for the thorough instruction of its pupils, and, which is of the first importance, provision made for the instruction of the general public; and, although these wise arrangements may sometimes fail from the lethargy of the teacher, here, in this institution for academical instruction, we have a full and clearly expressed recognition of the need of education, and a heartily expounded body of wise and effectual regulations, by which it can be most serviceable to those who will come under its influence.

We see no sufficient reason ourselves why Manchester, with its vast wealth, its well-known fondness for Art, and its liberal patronage of it, should not have an Academy of Arts, to which the highest honours of the profession might be given, always supposing, and really with much right expecting, the presence of sufficient talent among its members. In fact, for the true fosterage of Art-feeling, and for the continued growth of such feeling in im-

portant centres of our growing populations, it is a look-out of serious consideration that such centres should have all needful machinery by which to retain talent among them. This can only partially be done by money patronage, for, luckily, we have all other and nobler influences stimulating us to advancement; and among these are social recognition and the conferring of such honorary distinctions as give a stamp of desert and a badge of power. Sympathy, and acknowledgment of progress, aid the artist probably more than any other order of thinker; and this sympathy and acknowledgment suffer no abasement or degradation by showing them selves in titular expression.

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We have been led into these remarks partly by sincere good wishes for the prosperity of the new academy, and partly in a spirit of warning. So many sad failures have we seen in attempts to form academical bodies, that we can do no greater service to our Manchester friends than by suggesting a keen examination of causes of failure elsewhere, in hopes of avoiding them in their own arrangements and management.

As we have said, the present exhibition is well classified. So far as space has permitted, to each section is allotted a distinct gallery—thus, the German School, French School, and Belgian Schools each is kept quite detached; then we have English oil-pictures, English water-colours, and sculpture: so that the visitor, after his first general inspection, can, according to his leisure, single out any particular section, and make it a study in its abstract and unconfused mode of exhibition. We see no reason why the council should not adopt some mode, especially when the crowds attend during the evenings, of conveying brief but explanatory descriptions, in the presence of each separate school, giving, indeed, a bodily presence to the motto of their catalogue.

The German School, when seen in a mass here, and especially as compared with the English works, looks somewhat heavy, and as wanting colour—colour as we are learning to feel it; not so much in its large divisions and general appreciation, as in its subtle perceptions and tender palpitations. Then, again, the majority of the pictures are landscapes, and landscapes of pretty much the same class—out of 156 German works, 36 are views in Switzerland, in most of which there is a dead monotony of heavy greys and greens, with an invariable

snow-capped mountain surmounting all.

No attempt can be given within our limited space of a lengthy critical character, and our readers must be content with an indication of the names of the contributors and of their principal works. From Germany we have a charming bit of Rouen architecture by C. Hoguet; a very finished and refined picture—'Afternoon Nap'—by C. Becker; and a marvellous gem—'Mill near Amsterdam'—by the former painter. Zimmerman, of Munich, contributes a most thoughtfully suggestive picture—'Musicians dividing their Gains.' Litschauer's 'Broken Blade' has much humour in it, and is exquisitely painted; 'Oliver Cromwell,' by Paul Martin, in force and truth of drawing, deep and telling light and shade, and subtle colour, may take its place as one of the best German works exhibited here. The winter picture by Scherres is worthy of examination, as affording a very profound idea of the desolation of a gloomy season in one of its gloomiest aspects. 'Ancient Germans sacrificing,' by H. Becker, gives us fitting treatment of a weird subject; and the 'Horse Pond' and 'Thirsting Cattle' of Schmitson take us far towards admiration, such as we willingly concede to Rosa Bonheur herself. 'The Shipwreck' of C. Hoguet, and the 'Dead Foal,' Steffeck, are each in its way admirable; we have never seen water drawn with more truth

than in the former work. 'Winter Evening,' by Scherres, is most skilfully and most delicately painted. Of the Achenbachs we have three exceedingly exquisite works—'Coast of Scheuzingen,' of A. Achenbach; 'Street near Naples,' by O. Achenbach, and 'Coast of Capri,' by A. Achenbach. The crowning glory of the land-scapes, however, is Hildebrandt's 'Sunset,' which, for exquisite sentiment and profound colour, stands forth as one of the finest works in the exhibition. There are other works of German art that will well repay investigation; of these we may mention the productions of Pulian, Herzog, and Carl Schutz.

The Belgian pictures are fewer in number than the German, and call for less remark, especially as we have none by the most distinguished artists of the Low Country schools. Bossuet is represented by two characteristic specimens, in which his vigorous sunlight is preminent; these are 'Porte de la Carsbah,' and 'Road of Ronda.' 'The Schoolmaster' of De Heuvel is worthy of notice, more especially as provoking comparison with English modes of colour and manipulation. 'The Village Festival' of Crabeels is also likely to challenge some curious investigation, both by its characterization and its faults. Works by Somers, Van Schendel (we tire of this painter's monomania), Ruyten, and Cesare dell' Acqua will doubtless secure attention, which they will well repay. Of Belgian art it may be said that it partakes rather of the peculiarities of other schools than shows any dominant, adventurous vitality of its own.

Among the works of our more immediate neighbours, the French, will be found enough to show the great talent of her artists, and enough also (or too much) as exhibiting their weakness. Of the latter we shall only stop to lament the poverty of the choice of subject, and to lament, still more, the occasional tendency towards indelicacy. However little these matters may be considered important in France, we hope the managers of English exhibitions will exercise a wise discretion in placing pictures of doubtful purity upon the walls of our galleries. Among really good suggestive French pictures in the Manchester Exhibition, we notice such as appear to us most worthy of friendly reception. Decamps, whose recent untimely death is recorded in another part of our Journal, has three works here; not, however, up to his mark. We looked upon them with asdness, considering the painter's late melancholy end. It is rather a singular coincidence to find one of these three pictures representing 'Death and the Woodcutter.' Ziem has a very lovely, though, as usual, careless work: this is a view of 'The Old Walls of Constantinople.' Meissonier exhibits a marvel of finish, of uselessness as to incident, and of a price—a picture the size of a man's hand—for which he asks £630! Troyon's 'Guardian of the Flock 'is full of true gusto, showing a deep reading of animal life; and Rosa Bonheur's 'Hay Harvest' is a noble realization of sturdy country life—full of real truth, but real also in truths that are purely local. A work said to be by Ingres we have our suspicion about: it is ill drawn, and very wretched in colour. 'The Breakfast' and 'The Lesson,' respectively by Ed. Frère and Pierre Ed. Frère, are charming. Another by Troyon, 'Harrowing,' is, though sombre, very truthful. Other works may be looked at with advantage, especially those by Jacque, Jalabert,—his picture, 'The Widow,' being in every sense a noble production,—Ficheu, Colture, Veyrasset, Toulmouche, and

We have left ourselves less room for a fair notice of the English pictures than we wished, though this is of the less consequence, as many of them have received attention at our hands while they graced the walls of the London exhibitions. Such as have special or added interest we will point out, and direct more immediate attention to the works of Manchester artists.

Lauder sends two pictures, neither of them such as he now should send anywhere. They are far too slight in drawing, and in colour are quite defiant of all chromatic governance. 'Sunday Morning,' by Miss Brownlow: let the artist beware of reproducing the colour and manner of another painter: she is quite strong enough to work on independently. R. Collinson's 'Oh! bless its little heart!' is good; but the chiaro-oscuro is too flat and vapid: the type of face for the old woman is bad in selection. Bough's 'Holmwood Com-mon' is a singularly vigorous work, with the artist's well-known power of touch and energy of colour. Niemann has three strong though somewhat vulgar works: why will this artist trust so much to facility of hand, and so little to governed observation? his 'Dover' is, in its way, quite a great success. 'The Cathedral Church of Manchester' has met with worthy and honest service at the hand of Mr. Brewer, though it is somewhat black. We always meet Hayllar's pictures with cordial pleasure, and this pleasure is augmented while looking at his 'Harvest Time,' which is full of capital painting and true feeling. The two contributions by F. W. Hulme contain some of the best painting by the artist that we have ever seen, though here as elsewhere we have to lament a morbid attachment to frigidity of colour. We have always felt that he was equal to more genial and soothing tones, and a greater aerial sub-tlety of treatment. Nature has accidental transitional as well as local facts. Immediately transitional as well as local facts. Immediately following a work by Hulme, we have very good representative pictures by Stubbs, Brooke, Jackson, Ritchie, Pettitt, Naish, J. Danby, Davis, Clay, Peel, Weigall, Boddington, C. Leslie, Bough, J. Mogford, Pickersgill, Cobbett, Archer, and Oakes. These are variously indicative of the powers of the several artists, and are sure to gain the attention of the visitor to the gallery. In 'The Burgomaster's Dessert' of Lance, we have something far beyond the of Lance, we have something far beyond the master; it is one of the most charming still-life master; it is one of the most charming still-life pictures we ever beheld. Mason's scene in the 'Salt Marshes, Rome,' exhibits great power in both drawing and colour. It is a large and very important work. The crowning picture in the whole collection is Hook's, 'The Brook of Life.' Deep in its suggestiveness, lovely and original in design, and full of that placid strength which warks unmistakable conjusstrength which marks unmistakable genius.
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This picture is immediately followed by lively efforts by J. S. Raven, Davis, and T. Walley: the latter showing, in a very unpretending morsel of still-life, colour, which, speaking reverently, reminds one of Titian. There are likewise, in the same room, thoughtful pictures by Egley, C. Smith, J. Danby, Ferguson, Shirley, Harding, Webbe (a foolish subject), Pettitt, Archer, Cobbett, Boehm, Miss Eiloart, Calderon, Williams, Gilbert Lewis & C.

Calderon, Williams, Gilbert, Lewis, &c.

The second room contains specimens by nearly
the same artists,—with the addition of a fine
picture by Callow,—some of them marked by peculiar excellence, but needing no special remark.

The water-colour corridor is, perhaps, the least satisfactory of the whole exhibition. Here, however, the visitor will be gratified by the productions of Gray (copies in enamel), Carl Werner, Aaron Penley, Collinson, Miss Lance, Woolnoth, H. J. Wells—whose portraits are magnificent—Soper, and others. There are a number of English pictures hung in the hall, where also we have a small and not important collection of sculpture. We need only observe among the former a very capital picture by Charles Mathews, the distinguished comedian. We have purposely left, as a concluding group, the artists of Manchester. Obviously we must

be very general in what we say. Of the men of the new academy, taking them in the order in which we find them in the Rules of the Institution, we may say that Mr. Bostock has two very charming works, one being by far the best we have ever seen from his hand. Mr. Brodie has a good manly portrait; his other picture we do not like. Mr. Crozier is strong in his pictures of children, his 'Sunny Days' being especially beautiful. One of Mr. Calvert's works is in colour a vast improvement. Mr. Duval, in three of his portraits, is quite up to the painter's mark, and this is high praise; to us, his 'Ghost Story' is too hot, and too thinly painted. Mr. Gibson has a very capital little picture. The works of Mr. Hayes exhibit resolution, and are in every way satisfactory. Mr. Keeling has only one work, and, as we think, not one of his best. Mr. Mitchell also comes under the same category. Mr. Percy's portraits are assuming a very high character: unless we greatly mistake, he has a high position before him. Of Mr. Whaite, we can only honestly consider his landscapes among the highest works of the class in the British school. We miss Mr. Shields; for a man of such original power can scarcely be said to be represented by the scrap of still-life which he exhibits. Of the other local artists, whether of the academy or out of it, we do not feel that any advance has been made, except in the picture by Mr. Royle, who has the right Art power in him if

he will only allow it free and full play.

The whole exhibition and its managers have our entire good wishes. We hear that the number of visitors has been much in excess of former years, and that before it had been opened a fortnight the sales were nearing £3,000. Some singular aspects of the competing Art-Unions of Manchester struck us, and we are pained to hear of some very improper tampering with the prices of the pictures: both of these subjects we may find it our duty to refer to ere long. In the meantime we must do the original society the justice to observe that the fault does not lie at its door. Artists who suffer much interference are, perhaps, the most

to blame.

LIVERPOOL.

The third annual exhibition of the Liverpool Society of Fine Arts includes upwards of nine hundred works, many of them of considerable interest and value. Among the more prominent pictures from the London exhibitions are Mr. Solomon's 'Drowned,'—which, by the by, has been retouched by the artist since the close of the Royal Academy, and some of its most objectionable features removed or subdued,—Mr. O'Neil's 'Volunteer,' and Mr. Hurlstone's 'Margaret of Anjou.' These works are, no doubt, sent as competitors for the society's prize of £100; another competitor, at least in popular estimation, is Mr. Cross's 'Death of Thomas à Becket,' which, we believe, was exhibited in the Royal Academy some three or four years since: it may be remembered that the composition of the picture, and the head and figure of Becket, are remarkably fine. The Royal Academy, in addition to Mr. O'Neil, is represented by Mr. Hart, who sends his elever picture of 'Othello and Iago;' by Mr. Witherington's 'Harvesting,' an agreeable representation of rural scenery; and Mr. E. M. Ward's 'Portrait of Mrs. Ward.'

Conspicuous among the works of other artists, are Mr. Sant's 'Infant Son of Eric Smith, Esq.,' one of this artist's charming representations of infancy idealized; a fine picture of 'Caernarvon Castle,' by J. B. Pyne; 'Dr. Primrose taking Blackberry to the Fair,' by T. Jones Barker; a clever and much admired view of 'The Hypethral Temple, Philæ, Nubia,' by Frank Dillon; some powerful marine pic-

tures by R. B. Beechey, R.N., of which 'The Day after Trafalgar,' and 'Escape of H.M.S. Erebus from between the Icebergs,' are very fine; W. Callow's illustrations of various continental cities, of which his view of 'Goethe's House, Dom Platz, Frankfort,' is perhaps the most effective; fruit and game pieces from Mr. and Mrs. Duffield; 'The Toilet' and 'The Grotto,' by T. P. Hall; 'Wreckers on the Coast, Lynnouth, Devon,' and 'Isola Bella, Lago Maggiore,' by J. D. Harding; 'Tête à Tête,' by John Absolon; 'The Queen of May,' a reduced replica of her engraved picture, by Mrs. E. M. Ward, who also contributes various minor illustrations of domestic life; two richly coloured illustrations of Moorish life, from T. Heaphy; a clever picture of 'Scandal—you don't say so?' by G. A. Holmes; 'Smuggling Caves,' and 'The Shadow on the Casement,' by J. Houston; 'The Skaw Lighthouse,' by W. Melby; 'Langharne Castle, Caermarthenshire,' by J. Mogford; 'Nightshade Abbey,' and a small Coast Scene, by Oakes; 'Scene on the Usk,' by Tennant; Goldie and Brewer's clever but rather hard picture of 'Elaine;' and Cave Thomas's interesting representation of 'Domenicho da Peschia urging Savonarola to resort to Ordeal by Fire.' The whole family of Smiths and Smyths muster in good force, and, judging from the sales, appear to be in general favour; while Percy, Niemann, Boddington, Gilbert, and Williams, are courting their wonted popularity. 'Life on the Heath,' by A. W. Williams, displays more powerful treatment than is usually met with in his pictures. Mr. Desanges contributes several pictures, of which 'A very Important Communication' is extremely attractive; 'The Dogana, and Church of Santa Maria della Salute, Venice,' is a clever architectural picture, by W. Henry. Mr. Herrick is represented by a very successful 'Portia,' a 'Flower Girl,' and 'Boy with Bird's Nest,' Mr. Friston in his able 'Benighted Pedlar,' Mr. Wilkie Wingfield in 'Geoffroi Rudel,' 'Jock o' Hazeldean,' and two other pictures, whilst Messrs. Joseph Bouvier, A. F. Patten,

The water-colour department is unusually strong this year, and is well calculated to display the various resources of this medium. Conspicuous amongst these are 'Queen Mab, by H. Tidey; 'The Good Samaritan,' by H. Warren; 'Pifferari playing to the Virgin,' by Mrs. Elizabeth Murray, the founder of the Society of Female Artists, who contributes two other clever drawings of 'The Island Beauty' and 'The Outcast;' 'Ancient Jerusalem on Euster Morning,' by J. Dobbin, who also sends 'City of Cordova, Spain,' and 'Valencia, Spain,' souvenirs of his sojourn in that country; whilst other valuable contributions are sent by Fahey, Barnard, Giles, Fripp, Rayner, Chase, Penley, Pidgeon, Boys, Brierly, Lance, Collingwood Smith, Richardson, Weigall, Burrell Smith, Mrs. Dundas Murray, Collingwood, and Wolfe; and fruit and flower pieces by Miss Lance, Miss Place, Miss Mutrie, Mrs. B. Dawson, Miss James, and others.

Of the contributions by local artists the most noteworthy are—'Caractacus leaving Britain a Divine Markey, which was in the

Of the contributions by local artists the most noteworthy are—'Caractacus leaving Britain a Prisoner,' by R. Norbury, which was in the Royal Academy; and 'Market-place, Wells—a Wet Day,' appropriately rendered in water-colour by W. G. Herdman: both these gentlemen are associates of the Society of Fine Arts, and the works we have named are the most successful of any they have yet produced. Mr. Herdman has other clever drawings—'Dalton, in Furness,' 'The Market-place, Dumfries,' and others. Mr. Norbury has some clever drawings, worthy of a better position than they have

obtained. The other associates represented are Samuel Walters, whose 'Dutch Boat leav-ing Port' is the most important of the six works he has contributed, all of which justify the position he holds as a marine painter; T. J. Ewbank, whose 'Rival Pets' illustrates this artist's facility in depicting scenes of childhood, but the colouring of which is scarcely so forcible as we should like to see—Mr. Ewbank seems more successful in water-colour, of which he contributes three specimens highly creditable to him; B. Callow, who is always attractive in the peculiar class of rural or coast scenery to which he confines himself; G. E. Hickin, whose scenes in Wales and Cumberland indicate a considerable advance upon his former produc-tions. G. A. Pettitt, of Grasmere, sends four clever pictures, the excellence of which is imby the peculiarly green tone that pervades them all. also an associate, appears to us to have made a great advance upon his contributions to the former exhibitions. C. E. Smith, the sculptor, is represented this year by two portrait-busts only. Of other provincial artists—in which category we take leave to include those of category we take leave to include those of Edinburgh and Dublin—there are Arthur Perigal, John Pettie, J. H. Oswald, W. Beattie Brown, James Cassie, G. F. Mulvany, Bridgford, the three Hayes, Nieholls, Stannus, of Belfast, Lamont Brodie, secretary of the New Manchester Academy, J. Curnock, J. J. Curnock, West, and Mr. and Mrs. Muller, of Bristol; Horlor, Humphreys, Valter, and Henshaw, of Birmingham, and J. T. Peele, of Douglas, Isle of Man, many of whom continue to display those abilities by which they are so honourably and extensively distinguished.

Of other local artists, who are not associates of the society, mention should be made of John Callow, Sen. and Jun., G. D. Callow, the Misses Huggins, who continue to excel in fruit and game, Francis Hargreaves, Dove, Goepel, Pugh, Finnie, Ensor, Whittle, G. S. Walters, Swainson, Heffer, Trusted, Tucker, and J. J. Herdman.

No notice of the Lancashire exhibitions will be in any way complete, which does not include the works of foreign artists. In Manchester they form a very large proportion of the whole collection; in neither of the exhibitions in Liverpool are they so numerous; the space in each allotted to these works is considerable, in the Liverpool academy being nearly equal to that in the Society of Fine Arts. Any one who has visited the Lancashire exhias cannot but be aware how greatly those exhibitions are indebted to the foreign pictures for their excellence and attractiveness. Many are disposed to deprecate the extensive intro duction of foreign pictures; but if the number of provincial exhibitions which are opened simultaneously be considered, it will be seen that such an extra supply of pictures is absolutely necessary, especially after a London season in which the sales have been so enormous, and left so few works at the disposal of the artists. It is possible that inconvenience may result to a few of the inferior artists, by the substitution of foreign pictures of excellence for some of theirs; but it is probable this inconvenience will be only temporary, as the competition must stimulate to greater as the competition must stimulate to greater exertions, by which superior excellence and a larger supply may be realized. By painting two of three additional pictures in the year, the effects of any reduction in price caused by the competition will be easily covered, and the English artist will find his best protection in his own increased industry and study, and not in the exclusion of foreign pictures. The in the exclusion of foreign pictures. The English have nothing to fear in any depart-ment of honourable industry and talent, from competition with any foreigners whatever; for experience has shown that any disadvantage thence arising has been but temporary.

The continental pictures exhibited by the Liverpool Society of Fine Arts consist almost

Liverpool Society of Fine Arts consist almost exclusively of the Schools of Dusseldorf, Belgium, and Holland. The French works are restricted to one of Caraud's clever and showy toilet pictures, and two cattle pieces by Cortis.

Among the Belgian and Dutch pictures are a remarkably fine landscape—'View of Malaga,' by Bossuet; the 'Steeple Chase' and 'The Break,' by Otto Von Thoren; 'Souvenir of Scotland—Black-faced Sheep,' by Eugene Verboeckhoven; 'A Study of Horses,' by W. Verschum; two marine pieces, by Kockkock; 'Radschin and the Bridge of Moldau, Prague,' by Chevalier Karsen; and a marine pieture by Louis Verboeckhoven. Other artists of this Louis Verboeckhoven. Other artists of this school who have contributed are Van Schendel,

school who have contributed are Van Schendel,
Huysman, Venneman, Vandeberg, Wallings,
Van Luppen, Waldorp, Tenkate, Phillipean,
Maurer, De Block, Dairvaille, and Dielmann.
From Dusseldorf are two Norwegian scenes
by A. Leu; two Italian landscapes by Oswald
Achenbach; 'The Death of Gustavus Adolphus,'
by Geselschaps; 'Hospitality to a Poor Family,' by Geselschaps; 'Hospitality to a Poor Family,' by Siegert; two clever genre pictures by Fay; 'Bay of Naples,' by Flamm; besides several excellent minor genre pictures and very good landscapes by Herzog, Becker, Boser, Rethel, Bodom, Post, Portmann, Bromeis, Plaschke, Mayer, Mengelberg, Northen, Lindlar, Klein, Kepler, Litschaur, Lachenwitz, Jernberg, Heunert, Hengsbach, Hidemann, Holmberg, Hilgers, Stiffe, and Hubner.

From other parts of the Continent works have been received: from Otto Knille, of Venice, a powerful picture of the immuring of a nun; 'Mary with the Child' and 'Ecce Homo' from Jacobs, of Gotha; landscapes of classic scenes by Gurlitt, of Siebleben; 'Paradise and the Peri,' by Miss Unger, of Gottingen; some clever architectural pictures by Meyer,

some clever architectural pictures by Meyer, of Nuremberg; and 'Evening in the Pyrenees,' by Count Katekreuth, of Weimar.

In Sculpture the display is much less than

hitherto in the exhibitions of this society. Mr. Foley, R.A., has a figure of 'Innocence' very chaste and pleasing; Mr. Fontana sends 'Jephthah and his Daughter,' and a statuette of 'Early Processity'. Mr. Spane of Royal Processity. 'Early Propensity;' Mr. Spence, of Rome, one of 'Bacchus,' a portrait of the infant son of a Liverpool gentleman; and Mr. Halse a statuette of the 'Blind Fower Girl;' Mr. Jackson, of Rome, sends a bust of Rev. Dr. Raffles, which New Free Public Library, and busts of Diana and Devotion. 'An ideal head of Female Beauty in the character of a Bacehante' is a very poetical work by Mr. Galt, an American sculptor, at present in Rome.

BIRMINGHAM.

The annual exhibition of the Birmingham Society of Artists was opened on the 4th of last mouth; the collection on view numbers about six hundred works, a large portion of which has been exhibited in the metropolitan galieries, whence, whether sold or unsold, very many pictures of the best class are drafted into the provinces. The collection gathered this year into the rooms of the society is quite equal to any of its predecessors. Among the most to any of its predecessors. Among the most noticeable are—we take them as they hang in the gallery:—'Gathering the Flocks,' 'Departure for the Tryst,' G. W. Horlor, a local artist; 'Past and Present,' A. Egg, R.A., 'Queen Catherine's Dream,' W. Bromley; 'Back from Marston Moor,' H. Wallis, 'Minding the Cradle,' G. Smith; 'The Water-Carrier,' J. Phillip, R.A.; 'The Last Load,' J. Linnell; 'The Seasons,' T. Webster, R.A.; 'The Magdalen at the Cross,' H. Le Jeune; 'St. Paul's, from the Thames,' H. Dawson; 'The Approach to Venice,' J. M. W. Turner; 'The Recruit,' F. Goodalt, R.A.; 'The Or-

phans,' Etty; 'Cathedral of Pisa,' D. Roberts, R.A.; 'Merry Christmas in the Baron's Hall,' D. Maclise, R.A.; 'In the Days of the Merry Monarch,' T. H. Maguire, representing the attack on Sir John Coventry, in Pall Mall, by Sir Thomas Sandra and ethics. Monarch, T. H. Maguire, representing the attack on Sir John Coventry, in Pall Mall, by Sir Thomas Sandys, and others, at midnight; 'Castello d'Ostia, near Rome,' J. B. Pyne; 'Charles V. at Yuste,' A. Elmore, R.A.; 'The Separation of Charles I. from his Children, the day before his Execution,' C. Lucy; 'The Smugglers' Resort,' J. Mogford; 'Samson in the Mill,' E. Armitage; 'Blowing Bubbles,' W. H. Knight; 'Lost and Saved,' A. W. Williams; 'Tough and Tender,' Miss E. Osborn; 'Mabel,' J. Hayllar; 'Les Mythen, the mountains above Schwertz,' J. D. Harding; 'Treffrew Mill, North Wales,' J. A. Hammersley; 'Lago Maggiore,' J. B. Pyne; 'The Harvest Moon,' T. F. Marshall; 'The Evening Walk,' A. Johnstone; 'Shepherd's Pets,' J. J. Hill and G. W. Horlor; 'Castle of Chillon,' J. Danby; 'Pastoral Scene, on the Quain, Peebles-shire,' R. S. Lauder, R.S.A.; 'Fresh Breeze off Blackwall,' E. J. Niemann; 'Sunset,' H. Dawson; 'Eleanor,' L. W. Desanges; 'The Avenue, Cobham,' J. S. Raven; 'The Breaking of Bread,' R. S. Lauder, R.S.A.

Besides the works of those local artists already named. Mesars Hill and Horlor, are

Besides the works of those local artists already named, Messrs. Hill and Horlor, are many others not to be passed over, as well sustaining the character of their school. Such are the p are the pictures contributed by Henshaw, J. P.
Pettitt, Burt, W. Hall, C. W. Radelysse,
Samuel and Henry Lines, H. H. Horsley,
Wivell, and the worthy secretary of the society, E. Everitt.

In the room appropriated for the pictures in water colours are hung some excellent examples of the pencils of Duffield, Collingwood, Miss L. Rayner, H. P. Riviere, W. Callow, J. Callow, T. S. Boys, Weigall, S. Palmer, Gastineau, Smallfield, T. M. Richardson, Mrs.

E. Murray, and many others.

The sculpture is limited to fourteen specimens; among them are conspicuous a colossal bust of H.R.H. the Prince Consort, executed bust of Ir. II. the Finder Consult, executed by J. Thomas, for the Midland Institute, Birmingham; a bust of John Phillip, R.A., by J. Thomas; a bust of James Horsfall, Esq., by George Slater; and two allegorical subjects, entitled 'Summer' and 'Winter,' by P. Hollins, intended for a chimney-piece.

ART IN SCOTLAND AND THE PROVINCES.

GLASOOW.—The annual meeting of the members of the Art-Union of Glasgow was held in the Fine Art Gallery, St. Vincent Street, on the 30th of August, when the report for the past year was read, and the prizes were awarded. The position of the society may be best learned by the following extract from the report:—

from the report:—

"In sabmitting the report of the proceedings of the Art-Union during the present year, your committee beg to refer to the interim report issued on 28th May last, for a detailed explanation of the causes which have led to the clay in bringing the year's operations to a close. As there stated, the number of subscribers was considerably short of the estimated expenditure, and it was deemed advisable to extend the period for drawing the prises to the present time, in order that the public might have an opportunity of completing the necessary subscription list, and thereby relieve the committee from the disagreesable alternative of personality taking over the unbought tickots. Although an addition has been obtained to the subscription list, the committee regret that the expectations entertained of the public subscribing the whole amount have not been realized, and that there remains a considerable number of subscriptions necessary to complete the list, which the committee bave now no alternative but personally to take up. The number of subscriptions takes by the public amount to £12,002 list, and as the expenditure for the year amounts to £14,454 st. 11d., as the abstract of the account to be submitted to this meeting will show, the committee have resolved to subscribe for the remainder, is order that the year's operations may be concluded, and the scriety's obligations to the subscribers completely fulfilled."

From this statement it appears that there is a sciet in the finances of the society of about £2,450,

or we should perhaps say, the expenditure has exceeded the receipts by that sum. How this has occurred is by no means apparent; but it seems strange when we find that more than £3,400 of the sum subscribed have been deducted for the expenses of working: at least, we judge so from what the report further tells us:—

"The various works purchased by the committee for distribution as prizes are as follows:—62 paintings, at an aggregate cost of £3,151 3s., ranging from £330 downwards; 166 Parian groups and figures, £150; and 300 esto photographs, taken from this year's pletures, six in each set, £246,—making a total value of prizes to be distributed at this meeting of £3,541 3s. The cost of engraving 'Punch' upon steel, and printing the requisite number of impressions for the members, amounts to £5,030 18s. 5d., which, added to the prizes, gives a total sum of £8,572 1s. 5d. expended on works of Art during this year."

which, added to the prizes, gives a total sum of £8,572 1s. 8d. expended on works of Art during this year."

Certainly the circumstances of the society are, as / the committee says, "peculiar," and appear to lead to the expectation that it must either be discontinued, or else so remodelled in its plans as to prevent a recurrence of the position it now occupies. The committee is acting honourably in taking on itself the responsibility of the deficit; this is large, and will, therefore, press heavily upon the individual members. We shall regret to hear that the society is broken up, for it has been well conducted, and has distributed among artists a large sum since its foundation; the pictures selected by the committee have, generally, been of a superior class—far above the average works that fall into the hands of Art-Union subscribers. We have received no account of the pictures selected as prizes for the current year; but may probably have an opportunity of seeing them at a future time.

Leed.—An effort is being made to raise funds for a new School of Art here; the building at present in use is found to be totally inadequate to the accommodation required. The new school is intended to form one wing of the projected Mechanics' Institute, and this part of the editice will, it is understood, be the first erected. Lord Palmerston has consented to preside at a meeting, in Leeds, during the current month, to inaugurate the building-scheme of the whole institution, and to bring its claims before the public. It would appear, from the statistics of the school of the last two years, that the number of pupils to whom prizes were awarded, and of those who had successfully passed their examination, was in 1850, 212; and in 1860, 365; showing an increase of 163: sufficient evidence, it seems, to warrant enlarged accommodation.

Plymouth.—There have been lately added to the Cottonian Library at Plymouth some autograph letters and other MSS. of Sir Joshua Reynolds; also

it seems, to warrant enlarged accommodation.

PLYMOUTH.—There have been lately added to the Cottonian Library at Plymouth some autograph letters and other MSs. of Sir Joshua Reynolds; also his pocket-book of the year 1755—it contains the names of his sitters, entries of engagements, &c., and was presented by Mr. J. Reynolds Gwatkin; a copy of Sir Joshua's notes and observations on pictures, chiefly of the Venetian school, illustrated with photographic fac-aimiles of his sketches made in Venice; catalogues of the Marchioness of Thomond's sale in 1821, with the prices and purchasers' names (presented by Mr. W. E. Price); a codicil to the will of the Rev. Joshua Reynolds, Vicar of Stoke Charity, Hants, and other objects of interest connected with the Reynolds family. The Cottonian Library contains three family portraits by Sir Joshua, viz., of himself, his father, and his sister Fanny, which were formerly in the possession of his nephew, the late Dean of Cashel, and a valuable collection of engravings by McArdell Watson and others, after his works. It is open to the public on Monday in every week.

Boutnow.—A public meeting has been recently

of his nephew, the late Dean of Cashel, and a valuable collection of engravings by McArdell Watson and others, after his works. It is open to the public on Monday in every week.

Bolton.—A public meeting has been recently held here, "to consider and devise the best means of erecting a memorial to the memory of the late Samuel Crompton, the inventor of the spinning-mule." The meeting was largely attended, and a resolution to the following effect was carried unanimously:—"That a statue of Samuel Crompton be erected by public subscription, its character and locality to be decided upon by the subscribers." We believe this movement originated with Mr. Gilbert French, an extensive manufacturer of Bolton, whose published "Life of Crompton" was noticed a short time since in our columns.

Durham.—We noticed in our advertising columns last month the offer of a premium for a design for a drinking-fountain, to be placed in the marketplace of Durham. It is to be hoped that the local Board of Health, who have originated, and most laudably, this object, will succeed in obtaining a really artistic and ornamental work; many of the fountains recently erected in the metropolis, and elsewhere, cannot claim in any way this merit.

Chester.—A polished granite obeliek, which, with the pedestal whereon it stands, measures upwards of twenty-four feet in height, has lately been placed in the churchyard of St. Bridget's, Chester, in honour of Matthew Henry, the "Commentator."

SPILSHY.—The local journals mention that a bronze statue of the late Sir John Franklin is to be erected in this town, the birthplace of the intrepid Arctic voyager. The statue will be placed on a Arctic voyager. granite pedestal.

granite pedestal.

EXETER.—It is purposed to erect a statue, in this city, of Sir Thomas Dyke Acland, a Devonshire "worthy," in testimony of regard for his public and private character. Mr. Stephens is the sculptor appointed to execute the work, a model of which is already completed, and is pronounced by those who have seen it, to be a very successful likeness.

OBITUARY.

M. ALEXANDER GABRIEL DECAMPS.

This artist, one of the most popular of the modern French school, has, unhappily, come to an untimely and violent death. During the last two or three years he had taken up his residence at Fontainebleau for the sake of his health, and, being partial to th chase, used generally to join the hunting-parties of the court. On the 23rd of August he mounted one of his horses, a high-spirited but wilful animal, or his norses, a night-spirited but within animal, which had carried him on a few preceding occasions, but which the friends of Decamps advised him not to ride. While waiting for the hounds where he was accustomed to meet them, they rather suddenly was accustomed to meet them, they rather suddenly appeared in sight, when the horse, which seems to have been frightened, instantly darted forward into a wood, and his rider, unable to check or guide him, was dashed against the low bough of a tree, and received such injuries, that he expired in the most acute agonies in about two hours after. By this melancholy occurrence the arts of France, so far as

regards genre painting, have sustained a serious loss.

Decamps was born in Paris in March, 1803, and was educated in the studio of Abel de Pujoi, whose style it would be impossible to recognise in that of his pupil. Early in life he travelled in the East, whence he returned with a number of most interesting sketches, which in after-life he made the subjects of some of his best pictures; few, if any, artists of the continent have equalled him in representation that the continent have equalled him in representations that the continent have equalled him in representations. was educated in the studio of Abel de Pujol, whose senting the true oriental character, as developed in the Turk and the Arab, whose peculiar physiognomy and rich costume had an especial charm for his and rich costume had an especial charm for his facile and brilliant pencil: he was quite a voluptuary in colour. In 1827 he exhibited at the Salon a 'Soldier of the Vizier's Guard;' this was followed at various intervals by 'The Grand Bazaar,' 'Relieving Guard at Smyrns,' 'A Turkish Café,' 'The Turkish Butcher,' 'Turkish Asses,' 'Turkish Children going out of School,' 'Arab Horsemen passing a Ford,' all of them works that rivet the spectator's attention by their troth picturescourses and dragatestical control of the control o attention by their truth, picturesqueness, and dramatic power.

Of another class the following may be pointed of another class the following may be pointed out: 'The Shepherd and his Flock overtaken by a Storm,' 'An Italian Village,' 'The Siege of Clermont,' 'The Hawking Party,' 'Horses towing a Barge,' 'A Beggar counting his Receipts,' 'Spaniards playing at Cards,' 'Don Quixote and Sancho Panza,' 'The Orange Merchant,' 'Playing at Bowls,' and several pictures in which monkeys take the place of men as painters, amateurs, cooks, &c., &c.: the grotesque character of these latter works is most amusing, and without vulcarity. 'the suimal is amusing, and without vulgarity; the animal is scarcely a degree lower in the scale of presumptive intelligence than the superior creature.

But of a far higher order than either of the above classes of victories and the superior creature.

But of a far higher order than either of the above classes of pictures are some of Decamps' historical compositions; they show that if he had chosen to labour solely in this field, it would have yielded him more enduring, though perhaps not such profitable fruits; or, in other words, he would have achieved a reputation of a better and more exalted kind, though he may not have found so ready and advantageous a sale for his works. His principal subjects from history are—"The Defeat of the Cimbri, a large composition, full of figures, grouped and drawn with wonderful energy and power; nine cartoons, representing events in the life of Samson; 'The Miraculous Draught of Fishes,' 'Joseph sold by his Brethren,' 'The Finding of Moses,' 'Eliezer,' &c. These are not the works which have made the artist popular among his countrymen, but they have elevated him in the estimation of those who look for something else in Art than mere amusement, or even pleasure. else in Art than mere amusement, or even pleasure.

To originality of conception Decamps added great vigour of expression, and a method of dealing with light and shade rarely to be found in the pictures of the school to which he belonged; these qualities it is that constitute the charm of his works, and fascinate the spectator almost involuntarily: the manner in which his stories are told is as brilliant as it is impressive. At the great exhibition of the Beaux Arts, in 1855, he exhibited as many as sixty pictures of various kinds, all excellent in design, colour, and execution: among them were most of those mentioned above. His productions realize large prices tioned above. His productions realize large prices in Paris; but the museum of the Luxembourg does not contain a single example of his pencil.

Decamps was nominated chevalier of the Legion

of Honour in 1839, and officer in 1851.

ARCHITECTURE v. PAINTING, &c.

LOOKING, week after week, through the columns of our contemporaries, the Builder and the Building News, it is impossible not to be struck with the efforts made by the architects of Great Britain to elevate their art, and to diffuse a knowledge of its principles not only among themselves, but through the c munity at large,—their aim, in short, seems to be to create a universal interest in it. Architectural societies are formed in various parts of the country, and flourish, because well supported by professional members, and by amateurs scarcely less learned in the theory of art than themselves; meetings are held, lectures are delivered, and discussions take place, all tending to promote the advance of the subject, and to establish its importance in the minds of the people—for the proceedings of these meetings are not kept secret in the archives of the societies, but are circulated through the length and breadth of the are circulated through the length and breadth of the land by the press generally, as well as by their own recognised organs. It is no wonder, then, that architecture is assuming a position which for many years past it has not had among us, and that its professors are also, by their united labours, elevating themselves in the social scale in a corresponding degree. Architecture is, in fact, forcing itself into power, making itself heard, and its dignity felt, by the talent and energy displayed in its favour. What, the talent and energy displayed in its favour. What, however, is to be said of other Arts? what of our painters, sculptors, and engravers? Must not the question put to these be, "Why sit ye here idle all the day?"—idle, that is, in all except the labours of the studio: what public journal is called upon to chronicle reports such as are furnished by the sayings and doings of architects? where are the gatherings of the men whose works greet us, not in the public streets, but in the Art-galleries of the the public streets, but in the Art-galleries of the country? where the efforts at propagandism made by Royal Academicians, Associates, and the whole fraternity of those who live by the pencil, the chisel, or the graving-tool? It is a singular fact, that during the twenty-one years of the existence of the Art-Journal, we do not think we could point out more than half-a-dozen professional artists who, by their pens, have assisted us in placing Art, in any one of its phases, before our readers. Can nothing rouse them from their inertness and slumber into a one of its phases, before our readers. Can nothing rouse them from their inertness and slumber into a state of union and action to promote the good of their respective Arts? Surely they cannot be insensible to the truth that Art should have a higher aim than that of enriching themselves; and that, even with this low estimate of it, the most certain way of attaining the end is to cause its importance to be acknowledged, and its power felt. Artists frequently complain of their isolated position in the social scale: if it be so—and it certainly is, with a very few exceptions—we believe the fault to be a very few exceptions—we believe the fault to be mainly their own, for they take no steps to remedy the evil; silent and secluded within their stadios, they appear indifferent to everything beyond, unmindful of the fact that, especially in an age like this, activity and open demonstration are absolutely executed to except in any scheme or measure. If essential to success in any scheme or measure. If artists desire to have influence, and to advance the interests of their joint professions, they must follow the example of the architects, and take the field as a united and compact body, determined to work out their object in their own strength: till this is done, they must be content to bear their burden of isola-; but, at the same time, they must remember that the Arts suffer with them

THE COMPANION-GUIDE

(BY BAILWAY)

IN SOUTH WALES.

BY MR. AND MRS. S. C. HALL.

PART X.

ASSING the minor station of LLANSAM-LET we find ourselves in the midst of a dense atmosphere of smoke, absolutely hiding the sky; it continues with us until we arrive at LANDORE. It is a marvel how human beings exist in such marvel how human beings exist in such an atmosphere; intolerable even during the few minutes the train rushes by; the windows are instantly raised to keep out as much "air" as possible. Yet it is said that "use"—"second nature"—renders the locality not unhealthy, and it is certain that families here live from birth to death without complaining, perhaps in ignorance that purer and sweeter breezes are to be found in any part of the world. The town of Swansea, indeed, ranks among the healthiest towns of our island, according to the "Board of Health."

On approaching the branch railway—a mile or so in

ranks among the healthiest towns of our island, according to the "Board of Health."

On approaching the branch railway—a mile or so in length—that conducts from Landore to Swansea, the eye is attracted by an odd building of four square towers, called Morriston Castle, crowning the brow of an overhanging hill. Made imposing by distance and dim light, it looks like an old Norman fortalice, but is in reality nothing more than an assemblage of labourers' dwellings, built by some benevolent gentleman, who, fondly imagining that workmen might live together like bees in a hive, erected this huge barrack for their accommodation, discovering his mistake only when it became desolate or was adopted by rats and rooks.

We have passed over one of the most remarkable viaducts in South Wales, and are at the station, to visit Swansea. This "branch" of a mile was rendered necessary, in order to avoid the railway crossing the harbours of Swansea and Neath. The viaduct, extending over road, canal, and river, is in height 80 feet above high-water mark, and in length 1760 feet, is of timber, and is considered a triumph of engineering skill. Immediately on leaving the station we obtain views of the floating docks, that have recently been largely augmented, and now vie with the best in the kingdom.

Swansea † is delightfully situate on the margin of a beautiful hav between two lefts hills that protects it from the

augmented, and now vie with the best in the kingdom.

SWANSEA† is delightfully situate on the margin of a beautiful bay, between two lofty hills that protect it from the chilling influence of the north-west and north-east winds, "but freely receiving those of the south; the air is generally mild and salubrious." Unhappily this air is often rendered diagreeable, if not impure, by the smoke from the copper works, that too often settles over the town, and of which the tracestory receives coexiscal samplies from party wors dis-

works, that too often settles over the town, and of which the atmosphere receives occasional supplies from parts more distant. It is to the prevalence of south winds, and protection from those of the north and east, that Swansea is indebted for the fame it long enjoyed as "a watering-place:" that fame has been gradually growing less and less; increasing commerce having rendered comparatively unimportant its attractions for visitors: attractions that are certainly not to be compared with those of Tenby.

From any of the adjacent heights the view is exceedingly beautiful: in all directions lofty mountains rise behind each other, presenting finely varied outlines, contrasting with "the bluff and round hills" on the coast, and the peaked summits of the farthest ranges. Let us ride to the western margin of the bay, and ascend the Flagstaff Steep at the Mumbles: it is lofty enough for our purpose. The eye ranges over three parts of a circle, looking first below on the lighthouse, thence to the village and church at the foot of the rocks on to the old castle of Oystermouth, to tree-clad Sketty, and resting on the busy town that completely fills the hollow; beyond,

the hills covered with pasture-ground and corn-fields. We do not yet see the thronged docks and quays we shall visit by and by. Following the view, we take note of Briton Ferry, thence to Port Talbot, near to which is the venerable abbey of Margam. No glass is needed to take in the long ranges of labourers' cottages, the white fronts of which are pleasant landmarks from the bay. We have passed the break that leads up to Neath, but the eye traces the coast-land, and sees it all the way until it turns up for Cardiff, at the Nass Point. The coast opposite seems from this rock a continuation, but it is Somersetshire and Devonshire, and with our tiny field-



SWANSEA CASTLE.

glass we can trace the Capstone Hill that overlooks Ilfracombe. Walk half a mile or so, and head the other side of the steep on which we have been standing. Underneath us are the pretty bays of Caswell, Oxwich, Port Eynon, Rhossilly, the broad river Burry, and the beautiful Bay of Carmarthen, the Worm's Head at one point and Caldy Island, which neighbours Tenby, on the other. There are white sails wherever the eye falls. Mr. Harding, to whose charming pencil this chapter is so largely indebted, has pictured one of the prettiest of those bays, "Three



SEETTY VILLAGE.

Cliffs Bay."* The reader will feel, therefore, that the scenic attractions of Swansea Bay are of a most interesting character, and not often surpassed.

Let us return to the town; † we note at once that it flourishes. There is bustle in its

* The engravings of Swansea Castle and Sketty are from drawings by Mr. Butler, the master of the School of Art at Swansea.

† The Welsh name of Swansea is Aber-tawe: *Aber means confluence, the spot where a smaller stream enters into a larger; and *Tone is the name by which the river is designated. The Tawe, pronounced Tawy, rises in the Black Mountain, but a short distance from the source of the Usk, and before it terminates in the Bay of Swansea receives many tributaries: —the Tawyne, or lesser Tawe, the Lipsch, the the Raylor of Swansea receives many tributaries: —the Tawyne, or lesser Tawe, the Lipsch the Liech, the rapid Gwrardd, the furtious Twrch, and the Clydach, upper and lower, having on either hank many objects of deep interest, Druddic remains, much landscape beauty, picturesque old milis, and numerous chimneys with their unmistakeable odour of iron and copper smelting, but sure tokens of the wealth of the district, from which natural beauty is consequently dejarting fast.

[•] It is admitted, however, that the lower animals suffer and deteriorate under the influence of this atmosphere. Cows especially dwindle and contract incurable diseases; the consequence is that farmers, often more considerate to their cattle than their kind, find it politic, or, indeed, necessary, to remove them to other localities every two or three years.

† Mr. Dillwyn, in his very valuable book, "Contributions towards a History of Swansea," and which it is to be lamented he did not live to carry farther, gives various spellings of the name as be found it in ancient documents,—Sweinsel, Sweyneshele, Sweynesey, Swanseey, and Swanzey. It first occurs as Swansea in the Corporation Books, 1738; by Giraldus it is called Sweinsel. The word Swansea, in the opinion of Camden, is derived "from the number of porpoises frequenting the bay." Mr. Francis, however, states that "its true derivation is from Sweyne, a Danish pirate who infested these coasts, and eye, an inlet, Sueyne's inlet, as the early mode of writing the word clearly proves." This gentleman, in a Mis. note to Dillwyn, gives from ancient documents no fewer than thirty-six various spellings of the name of this town!

streets and business on its quays; "forests of masts" be-token its extent of commerce; large and small ships are loading or unloading, and smart sailors are everywhere active; its pier-head, docks, and lighthouse show that the mariners and the harbour are duly cared for. Its population approaches 50,000, and is rapidly increasing. The principal church, dedicated to St. Mary, is modern, dating principal church, dedicated to St. Mary, is modern, dating no farther back than 1745, but occupying the site of an ancient edifice. The old church fell down in 1739, on a Sunday morning. The people were assembled to attend service, and waiting at the porch the coming of the minister, who chanced on that Sabbath to have overstayed his time, delayed by the barber; consequently the congregation had not entered the church when it fell. Two aged and ailing women only were in their seats, and those alone perished. There are many parts of the ancient edifice yet remaining, and these parts are sufficient to evidence the grace of the old structure. Here are preserved several old tombs and one interesting brass, which record the virtues of lords and vicars long passed away. A more eloquent monument in the churchyard is to the memory of a mariner, who had saved from drowning no fewer than eighteen lives, yet was himself drowned in the prime of manhood!

lives, yet was himself drowned in the prime of mannoou:

The castle is an interesting and venerable relic of the past.

It is, however, surrounded by ungainly dwellings, one of its towers only being within ken of passers by. The keep is very beautiful, surmounted by an elegant open parapet of arches, similar to that we find at Lamphey Court, and in the Palace at St. David's. It was originally erected about the year 1113 by Henry Beaumont, Earl of Warwick, "the conqueror of the Lordship of Gower;" but the present structure is the work of De Gower, Bishop of St. David's in

The site of the ancient Hospital of St. David is not easily traced, although some of its trefoil windows yet remain, and there are relies of many other antiquities which denote the importance of the town in times gone by.

4 The Royal Institution of South Wales " is an establish-

"The Royal Institution of South Wales" is an establishment we may not pass without notice. It is an honour to Swansea; there is a good library, rich in books of Welsh history and topography—under the special charge of G. G. Francis, Esq., a worthy Fellow of the Society of Antiquaries, to whom his native town is largely and in many ways indebted—and a museum containing many rare local remains and antiquities, especially such as have been obtained from the bone caves in the vicinity, fossil limbs of the mammoth, the hyena, the bear, and the lion. With this institution is now associated a school of Art. Another excellent institution is the Free Grammar School, founded by Dr. Hugh Gore, Bishop of Waterford and Lismore, in 1682. The good man had been the ejected rector of Oxwich, and in his adversity a Bishop of Waterford and Lismore, in 1682. The good man had been the ejected rector of Oxwich, and in his adversity a schoolmaster at Swansea. On the Restoration he was "preferred" to an Irish see, where he was "cruelly treated," "escaped to Wales," and died, in 1691, at the ripe age of seventy-nine, being interred at St. Mary's, having previously endowed this school, which remains a living and a holy manument to his memory. monument to his memory.

monument to his memory.

Neither may the Swansea Theatre be forgotten, although its palmy days are gone. On these boards have trodden the clder and the younger Kean; here Charles Mathews made his first essay; here Macready donned the buskin when a boy, and here he bade farewell to the profession he had honourably upheld during the greater part of half a century; here Welby Pugin first painted scenery. In Swansea Beau Nash, the great reformer of modern manners, was born; and it is said, but not on safe authority, that the poet Gower was a native of the place.

of the place.

The most important industry of Swansea is that of copper smelting, and this is of comparatively recent date. Of late there has been a large importation of copper orea from our colonies and from foreign countries, but formerly the whole of the copper ore was derived from British, principally Cornish, mines. Indeed, in Cornwall itself, notwithstanding the present value of its copper mines, this metallic produce was lightly regarded a century ago, and many mines which, since that time, have yielded thousands of pounds profit to the adventurers, were abandoned because the "yellows (copper pyrites) cut out the tin."

We copy the following interesting history from an old

Swansea Guide Book:—"It is well-known that the art of making copper was anticutly practised in Great Britain, yet it was certainly lost from the reign of Queen Elizabeth till it was attempted to be revived by Sir Clement Clarke, in Cornwall, about the year 1670, where he built some furnaces, but finding the price of coal too high in that country to make copper profitably, he removed his project to the river side, Hotwells, near Bristol. Sir Clement soon failed, but having employed Mr. Coster and Mr. Wayne as managers, the latter, in conjunction with Sir Abraham Elton, erected a copper work at Screws Hole, near Bristol, where they soon made a profit of £60,000. Mr. Coster, however, erected his work at Red Brook, in Gloucestershire, on the side of the river Wye, although by no means a good situation, yet by buying ore in



OYSTERMOUTH CASTLE : EXTERIOR.

Cornwall at a very low price (it being at that time thrown aside by the miners in working for tin, as good for little or nothing, under the name of poder), he soon also greatly improved his fortune. After his death his sons joined the Brass Wire Company, of Bristol (now Mears. Harford and Co.), considering that to be a better situation than Red Brook; though Mr. Chambers, of London (now under the name of the English Copper Company), thought proper to make erections on the Wye, but which were afterwards removed to Aberavon, near Neath. About the year 1700 Sir Humphrey Mackworth, with a company calling themselves 'the Mine Adventurers,' erected houses for smelting copper at Mellyn-gry-than Neath; and about the



OVSCERMOUTH CASTLE : INTERIOR

same time Mr. Pollard, who had considerable copper mines upon his estate in Cornwall, in conjunction with his son-in-law, Dr. Lane, erected works where the Cambrian Pottery is now carried on, near Swansea, and at Landore, but he having failed, as many others did, at the period of the South Sea bubble, these works were purchased by Richard Lockwood, Edward Gibbon, (the grandfather of the great historian), and Robert Morris, Esq., father of the first Sir John Morris, Bart., by whom, and their immediate representatives, they were carried on for near a century, together with very extensive collicries, and the consequence of this connection very rapidly led to the improvement of Swansca and its commerce. Besides the before-mentioned

^{• &}quot;Most accounts agree that a castle was built at Swansea by Henry de Beaumont, Earl of Warwick, in the reign of Henry I., when he conquered Gower Land in the year 1120; but there certainly was a castle and fortifications there before that period, as appears from many of the old Weish poems; but according to Leland, in his "Collectanca," the present remains were built by Henry Gower, Bishop of St. David's, who lived in the fourteenth century; and the open parapets, so elegant and lightsome, being exactly in the same style with those of the Falace of St. David's and Lamphey Court, Pembrokeshire, which latter was one a paiace of the bishops of St. David's, and both of which were undoubtedly built by Bishop Gower, who had a fine taste in architecture, and serves to confirm Leland's observation. Bishop Gower was descended from Gryflydd Gwyr, or Gower, an ancient chieflain of Gower."— Sicansea Guide, 1816.

works, Mr. Wood, in the year 1720, obtained a patent for coining copper money for Ireland, and erected his works at or near Neath Abbey, but his half-pence being refused in Ireland, his works came to decay and his fortune to rain."

There are now fifteen establishments around Swansea, devoted to the smelting of copper ores. The following table shows the extent of this trade in 1858:—

	Ore. Tons.		roduce of Copper. Tons.	Amount pai for Ore.		
Purchased at Cornish Sales .	182,391	***	11,831	***	1,057,534	
Purchased at Swansea Sales: From Ireland	10,521	***	1,035	***	96,344	
England and Wales	3,219		395		37,822	
Foreign and Colonial	22,187	***	3,6:10		350,851	
Sundries	1,271 70,210	***	13,571	***	15,787	

The actual money value of the private contract purchases cannot be obtained, and a small portion of this ore is not smelted at Swansea, but it may be fairly estimated at £1,500,000, making the total value of the copper, in the ore, as not less than £3,000,000 sterling, or the cost of smelting and other charges on the production being added, giving a value of three and a half millions sterling to the copper produced from the amelting works of Swansea.*

value of three and a half millions sterling to the copper produced from the smelting works of Swansea.*

It is not possible, had it been desirable, to describe in detail the various processes to which the copper ore is subjected for the production of the metal. A brief sketch will sufficiently answer our purpose. In the process, which is one of the most complete of our metallurgical operations, five furnaces, varying in construction, are employed. These are respectively, the calcining furnace, the melting furnace, the refining furnace, and the igniting furnace. The calcining furnace, the refining furnace, and the igniting furnace. The calcining furnace with infusible sand, and slopes slightly to facilitate the discharge of the metal. The furnace being charged, fire is applied, and the sole care of the fireman is to keep up the heat so as to ensure perfect fusion. Fusion being effected, the scoria is removed from the surface by means of a rake: fresh calcined ore is now added, and the process repeated until the mass rises to a level with the doorway, upon which the tap hole is opened, and the melted metal flows out into a pit filled with water, by which it is granulated. This coarse metal is then subjected to the rocating furnace, in which it is exposed for about twenty-four hours, being kept stirred during the whole time, so that all the surfaces may be exposed to the air and oxidised. After this operation has been thoroughly carried out, the reguline mass is subjected to the action of the refining furnace. The operation of refining copper is delicate, and requires great

The operation of refining copper is delicate, and requires great

* No copper is found in South Wales, and very little in North Wales. Ores, however, come to Swansea from mines in many parts of the world—Australia, Cuba, Algiers, Spain, and even Madagascar. It may be worth mentioning here that about the year 1814 one of the most extracrdinary cargoes of "copper ore" ever smelted was imported into Swansea from the south of Ireland, the cargo being neither more nor less than twy asks. Its history is so curious that space may be given to it in a note. Colonel Hall (the father of Mr. S. C. Hall)—who was engaged in extensive mining speculations, chiefly in the county of Cork, from whence, in the course of a few years, he exported ores to the value of nearly £500,000, having discovered, opered, and worked no fewer than thirteen mines—walking one day in the neighbourhood of his residence at Glandore, noticed some fish-bones of a green hue, among turf ashes. His curiosity was excited to inquiry by what means they obtained so singular a colour, and, on analysing them, he found they contained copper. His next object was to ascertain how they acquired this unnatural quality; and he learned that it was received from contact with the ashes of turf cut in a neighbouring bog, known to the peasantry as "the stinking bog," and that neither dog nor cat would live in the cabin in which the turf was burnt. Having gathered so much, his farther progress was easy. The ashes were strongly impregnated with copper; he first collected from the heaps adjoining the cottages as large a quantity as he could, and shipped it to Swansea, where it brought, if we remember rightly, eight and nine pounds a tom—a remunerating price. His next step was to take a lease of the bog, build klins upon it, and burn the turf. This plan he continued until the whole of the bog was consumed, and sent, to the extent of several hundred tons, to the Weish smelting houses—the ease with which it was smelted greatly enhancing its value. It was a curious sight, and on

skill and attention, to give the metal its proper ductility. The theory of refining is that the copper is combined with a certain quantity of oxygen, which has to be removed by the operation of heat, and the presence of organic matter. To execute the refining, therefore, the surface of the metal is covered with wood charcoal and stirred with a rod of birch. The gases which escape from the wood occasion a brisk effervescence. More wood charcoal is added from time to time, so that the surface of the metal may always be covered with it, and the stirring continued until the operation is finished, which is known by the fine copper colour assumed by the mass, and its fine grain. For the completion of the work, and preparing the metal in its various conditions for the market, the operations of the igniting furnace are required.



THE MUMBLES LIGHTHOUSE.

The following estimate was given by M. M. Dufrenoy and Elie de Beaumont of the expense of manufacturing a ton of copper:—

			£.	8.	d
124 Tons of ore yielding 84 per cent.			55		
20 Tons of Coals			8	0	0
Workman's warres, rout, ropairs, &c.			29		0

In addition to copper smelting, in several of the large establishments there are arrangements for smelting silver ores, and especially for the separation of silver from those copper ores which contain much of this more valuable metal, as do many of the copper ores brought from South America, and some from Cornwall.

South America, and some from Cornwall.

Zinc smelting is also now engaging the attention of some of the more enterprising amongst the smelters, and the English zinc ores (black jack, or the sulphide of zinc) are yearly becoming



THE MUMBLES.

of much value. During the last year many cargoes of calamine (the carbonate of the oxide of zinc) have been imported into Swansea from Spain. Nickel and cobalt are likewise smelted here. In addition to these important industries, another of much importance must be added as one of the staple manufactures of Swansea, that is Patent Fuel, which is a combination of small steam coal, otherwise valueless, with coal tar. This mixture, being made into bricks, is subjected to a heat sufficient to drive off the volatile principles of the tar, and partially to coke the coal. In this state the fuel is peculiarly fitted for use in the Steam Navy, from its facilities for packing, and the very perfect combustion which ensues when ignited in properly constructed

furnaces.* It is not, however, free from smoke. A very large trade in bituminous and steam coal is carried on at

large trade in bituminous and steam coal is carried on at this port.

Although there are other parts that neighbour Swansea which possess much attraction, we must limit our task, and return by a walk, or, an omnibus drive, to OYSTERMOUTH, now better known as the MUMBLES. The derivative of this curious name has hitherto baffled inquiry, but Mr. Francis appears to have solved the mystery. He says, the two island rocks rise out of the sea, and fairly represent two swelling breasts—mammer. Mammals and Mumbles are corruptions easily traced from this. The Romans are known to have occupied these parts, and Mr. Francis strengthens his argument by quoting the Mamelon in the Crimes, a fort built on a rounded hill or breast. It is our road into a singularly interesting tract of country, Gower Land. The lower road leads along the beach, the upper is through the pretty village leads along the beach, the upper is through the pretty village The Mumbles is famous for its oyster fishery, but for

no other fish. The oysters inhabit a huge bed, extending several miles to the south and west. It is a large yet delicate fish, and is exported in considerable quantities to London and other places. Some idea of the extent of the fishery may be formed from the fact that it gives employment to four hun-

formed from the fact that it gives employment to four hundred men during eight months of the year. There exists no private right over the produce of these beds, but the fishermen pay a tax for the privilege of depositing their eargoes, and also pay tithes for them—the latter a curious custom.

There are many lodging-houses at the Mumbles, and several good country inns, for it is, and has long been, frequented as a sea-bathing place, although there are neither sand, shelter, nor bathing-machines; but the bathing is to be obtained in one of the coves at the back, "Langland," "Caswell," or "Three Cliffs," where, however, there are no houses, if we except one very neat and comfortable hotel at Caswell Bay.

Caswell Bay.

The view from the hill above the lighthouse, or from any of the surrounding heights, is, as we have said, magnificent. There is a legend that where the lighthouse now stands a holy monk, or a succession of holy monks, bad charge of a small cell or chapel, a succession or noty monks, and charge of a small cell or chaper, tributary to one of the religious houses. Be that as it may: an aged monk was after sunset telling his beads and looking occasionally across the waters to the opposite shore, when he perceived a boat rowing inwards. He watched it with he perceived a boat rowing inwards. It was not the interest which a lonely man always feels in the approach of his fellow men, and seeing that it made direct for the small Mumble rock, he descended to the shore to give it welcome. Mumble rock, he descended to the shore to give it welcome. The rowers drew in, and a man of grave aspect stepped on shore and gave the monk a sign, which he understood. He then caused a body to be brought up the path to a cave under the monk's oratory. The body was bravely dressed, like that of a man of high degree, and his still features were white as chiselled marble. The monk looking on him could not help saying, "So young and so handsome!" He was laid in the cave, and money was deposited with the monk for masses to be said for the repose of his soul. The boat rowed away, and the holy monk was faithful to his trust, and said double the usual quantity of "masses;" but to this day it is believed that the spirit of the poor murdered man eries from out that cave for Christian burial in consecrated ground.

The great "lion" of the MUMBLES, always excepting its "light," which sometimes shines over hundreds of vessels in the roadstead, is Oystermouth Castle, a most picturesque rain the roadstead, is Oystermouth Castle, a most picturesque ruin standing on a steep a short distance from the strand. A few years ago Mr. G. G. Francis, aided by a grant from the Duke of Beaufort, had it "put in condition," judiciously thinned the ivy, cleared out the built-up windows and the débris from within and around it, and made easy the paths that lead to the old gateways. It is now, therefore, in all respects, an object of very great attraction—less majestic and extensive than some of its Norman "contemporaries," with few historic associations, but, nevertheless, highly interesting as a relic of a remote time. The church at Oyster. with few historic associations, but, nevertheless, highly interesting as a relic of a remote time. The church at Oystermouth is very ancient, with a Norman tower and fout, the latter having on it the date of 1251. It is being skilfully enlarged, the old windows and arches being carefully restored. Some Roman tesserse were found outside and within the church. A powerful battery is also constructing on the Lighthouse Rock; for this, too, the district has to thank the ever active Mr. Francis.

The land of Government of the church and of Government of the church are the church and of Government of the church as the church as the church and of Government of the church as the church as the church and the church as th

The land of GOWEE—Gwyr, recurrens or crooked—a penin-sula running out into the Bristol Channel, full of singular and picturesque bays, containing the ruins of several old castles, some Druidic remains and Roman encampments, is a

remarkably fertile district, thinly populated, being now, as it was when Camden wrote, "more famed for corne than towns," and inhabited by two races, descendants of the ancient Welsh and the Flemings planted here, as in Pembrokeshire, by Henry II. These races retain distinguishing marks; they speak no common language, rarely intermarry, and although close neighbours, the line of demarcation that separates them being a mountain ridge, "Cefn Bryn," they are as opposite in aspect, habits, character, and modes of life, as they could be if the Atlantic rolled between them.*

Many of the early historians speak of the settlement of the Flemings in South Wales. William



of Malmesbury describes them as "stationed there to be a barrier to the Welsh, and to keep them within bounds," "in order to clense the kingdom, and repress the brutal temerity of the enemy;" Giraldus Cambrensis as "a people brave and robust, ever hostile to the Welsh, anxious to seek gain by sea and land in defiance of fatigue and danger; a hardy race equally fitted for the plough or the sword, well versed in commerce and woollen manufactures." Hollinshed, who states



that they arrived in England in consequence of "a great enundation of the sea," adds that they were planted in Pembrokeshire, "to helpe to tame the bold and presumptious fierceness of the

• For these facts, as well as for those which describe the coal district, we are indebted to our friend Mr. Robert Hunt, F.R.S., of the Mr. Robert Hunt, F.R.S., of the factor of the

^{• &}quot;The south-west of Gower is inhabited by the successors of a colony of Flemings, who do not understand the Welsh language. They are distinguished by their dialect and provincial dress, and rarely intermarry with the Welsh. The women wear what is called a whittle, made of fine wool, and dyed scarles; it is nearly two yards square, with a fringe at bottom called Ddrums. It is thrown across the shoulders and fastened with a pin or brooch; anciently it was fastened with the prickle of the blackthorn."—Scanses Directory, 1816. Of the charches in Gower, Mr. E. A. Freeman, writing in the "Archelogia Cambrensis," says—" Fartly from actual necessity, arising from the circumstances of the county, doubties also from the employment of architects at least as much accustomed to castle building as church building, a Gower steeple is built with as much regard to defence as to beauty."

Welshmen." Camden gives a similar statement, apparently on the authority of Hollinshed, and George Owen (1603) says they were sent into Wales "to gett theire lyveinges by contynuali fightinge with the Welshmen."

But that which gives especial interest to "Gower Land" is the remarkable caves that line its western coast. These caves are distant eight miles from Swansea. The drive is through a charming country, abundantly wooded, and presenting fine and extensive views from any of the heights. The resting-place is a neat and pleasant inn, the Gower Inn, where good sitting and sleeping rooms may be obtained; but the landlord is prouder of his garden than of his "hotel," and justly so, for his roses rival the best in Kent or Surrey, and his hollyhocks, in full blossom during our visit, are perhaps unequalled in any part of England. They are his special delights, apparently the luxuries of his life; no epicure ever feasted with higher relish over costly stimulants to animal appetite than he does over the marvellous flowers of a thousand tints, perfect in form and colour, he has raised from seed or mindel in harmonious wedlock. tints, perfect in form and colour, he has raised from seed or mingled in harmonious wedlock.

From the inu to the caves there must be a walk of two miles, along and heaps, with noble sea-views, over heaps of stones that indicate the whereabouts of "a town;" and beside the shell of an old castle that overlooks a pleasant wooded dell, through which runs a clear river, where there is perfect solitude, unbroken save by the ripple of the stream, the roar of the sea dashing against huge rocks, and the whir-r-r of the sea-gulls as they poise above the cliffs.

It is the CASTLE OF PENNARD that we see in ruins, with the

It is the CASTLE OF PENNARD that we see in ruins, with the broken walls of its attendant church. There are here no indications of architectural splendour: it was a strong house, to command the pass and control the Welsh enemy, when the Welsh were the brave, ruthless, and never permanently vanquished foes of the Norman and his Flemish allies. Nothing is known of its history; conjecture states it to have been erected by that Earl of Warwick, who, becoming Lord of Cornel built or many footnessees to know the land his great had Gower, built so many fortresses to keep the land his sword had won. Tradition and legend have consequently been busy here. The peasantry even now believe these stones were never raised by human hands, that enchantment erected the castle in a single night, and that fairies continue to make it their favourite

The caves are indeed marvels. We had trodden an the caves are indeed marvets. We had trodden among the broken walls of Norman soldiers eight hundred years old, surmounted the camps of Romans, fortresses two thousand years ago, and gazed on the solemn and solitary monuments, on hill tops, conveyed there with unknown force by ancient Britons, their predecessors: but what are they?—creations of yesterday compared with these caves, in which the mammoth left

Buckland explored the cave called PAVILAND, but the one Buckland explored the cave called PAVILAND, but the one which is best known, and has been most visited, is the Bacon Hole, so named, according to the "Swansea Guide" of 1802, and other authorities, "from a stratum of stone resembling a rasher of bacon." Its name is derived, more probably, from "beacon," inasmuch as it is underneath a high point of land jutting somewhat into the ocean, where, it may be, a beacon formerly existed to warn mariners. Similar holes have been discovered in other places, and it is scarcely hazardous to assume that such burial-places of ante-diluvian animals are to be found all along the coast. Mit.

scarcely hazardous to assume that such burial-places of ante-diluvian animals are to be found all along the coast. Mit-chin Cave is, perhaps, more interesting than Bacon Hole, and is certainly far more difficult of approach.

Those who are content with an examination of "the bones," will have their curiosity amply gratified in the Museum at Swan-sea, but those who desire to see them disinterred, must encounter a heavy labour, and one of some danger, by descending and then ascending the cliffs. From a paper by Mr. Starling Benson, in the "Transactions of the Institution," we quote the following; it describes Bacon Hole:—"The floor of the cave will be seen to fall from the entrance towards the inner part, while the interior of the roof is pointed (the two sides meeting at an angle), and is covered by a layer of stalactite, part, while the interior of the roof is pointed (the two sides meeting at an angle), and is covered by a layer of stalactite, while the floor is also overlaid with stalagmite, which was blasted through, and a cross trench opened down to the solid limestone. First, then, they (the explorers) arrived at a bed of alluvial earth, in which were recent shells (still to be found there) and bones of ox, red-deer, roebuck, and fox, succeeded by a thickish layer of stalagmite. Then came a bed of hard breecia, with bear, ox, and deer bones; then more stalagmite, below which was more breccia, and a deposit of cave earth, the grand treasure-house of osseous remains. Then came bones of the gigantic mammoth, rhinoceros, bysena, wolf, bear, ox, and deer. The lower layer of the black sand seemed to be almost exclusively occupied by mammoth bones, the only others being a tooth of badger, and of a kind of pole-cat."

Not far from these caves is the famous cromlech * called * Complete. The called termination of the called the c

• Cromlech. The earliest and simplest form of these names is **Bleach. "The word cromleach appears to be a compound regularly formed from the word *Bleach*, a slab or flat stone, and the feminine form of the adjective crown, or crooked."—Arch. Camb.

"ARTHUR'S STONE," which, it is said, St. David split with a sword, in proof that it was not sacred, and of which Camden states that pieces of it had been broken off to convert into mill-stones. It is one of the oldest, most renowned, and most remarkable of the Druidic remains in Wales, and a walk to it, by such as are good pedestrians, will be amply repaid; moreover, the view from the hill-summit on which it stands is magnificent.

It is at the extremity of Gower Land that we find the Worm's Head, that remarkable peninsula so well known to mariners." We borrow from "A Week's Walk in Gower" a description of this remarkable place:—"The Worm's Head is the most westerly point of Gower and Glamorganshire; and even old Leland speaks of it. 'Ther is,' he says, 'in Gower Land, by-twixt Swansey and Lochor, a litle promontori caullid Worm's Heade, from the wich to Caldey is communly caullid Sinus Tinbechicus.' It has obtained its name from the curious arrangement



of the rocks which compose it,—two or three successive elevations, with causeways between, which, seen from the channel, certainly do look like a large sea-serpent with uplifted head. The force and action of the waves is shown by the queer and fantastic shapes of the rocks, the foot-path in one part being carried across the boiling sea by a narrow arch, perilous enough when a strong south-wester is blowing. Immediately in front is the head, a sheer precipice of more than 200 feet; and yet, high as it is, I have seen the waves dash over the very top, and that too when there was scarcely a ripple visible on the surface of the sea.

"Small as is the peninsula of Gower, it yet contains something to please all tastes; and, whether the visitor be geologist, antiquary, botanist, aquavivarian, artist, or simply a pedestrian



THE WORM'S BEAD.

seeking a pleasant excursion, he will be sure to find something to repay him. Iron-bound coast with glorious sen views, picturesque little valleys and inlaud dells, old churches, still older castles and camps, Druidical remains, and those of incomparably more ancient date—remains of a former world—are the principal features to tempt an excursionist; and it would be hard indeed if a true lover of nature could not extract from this list something of interest and amusement." and amusement.

Worm's Head, "so called because the sailors used to think it resembled a worm creeping with its head creet between the Nass Point and that of St. Govan's, in Pembrokeshire."—Guide: 1802.

MISCELLANEOUS ILLUSTRATIONS OF MEDIÆVAL MANNERS.

BY THOMAS WRIGHT, F.S.A. ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

TREATMENT OF INFANCY-SCHOOL-TEACHING, AND Boys' GAMES-PAINTING-USE OF CANDLES, LAMPS, AND TOECHES-A DRAW-WELL-IM-PLEMENTS USED IN VARIOUS BRANCHES OF

Towards the close of the thirteenth century, an Englishman named Walter de Bibblesworth, who wrote, as a great proportion of English writers at that day did, in French verse—French as it was then day did, in French verse—French as it was then spoken and written in England—has left us a very curious metrical vocabulary, compiled in French with interlinear explanations of the words in English, which commences with man's infancy. "As soon as the child is born," says the author, "it must be swathed; lay it to sleep in its cradle, and you must have a nurse to rock it to sleep."

" Kaunt le emfès sera nées. Lors deyt estre maylolez, En sonn berz l'enfaunt choche De une bercere vus purvoyet, Oh par sa norice seyt bercé."

This was the manner in which the new-born infant was treated in all grades of society. If we turn to one of the more serious romances, we find it pracone of the more serious romances, we must be practised among princes and feudal chiefs equally as among the poor. Thus, when the Princess Parise, wandering in the wild woods, is delivered in the open air, she first wraps her child in a piece of sendal, torn apparently from her rich robe, and then binds, or awathels, it with a white cloth:—

La dame le conrole à un pan de cendex, Puis a pris un blanc drap, si a ses flans bendez." Parise la Duchesse, p. 76.

Parise la Duchesse, p. 76.

When the robbers carry away the child by night, thinking they had gained some rich booty, they find that they have stolen a newly-born infant, "all swatheled."

" Lai troverent l'anffant, trestot anmaloté.

This custom of swatheling children in their infancy, though evidently injurious as well as ridiculous, has prevailed from a very early period, and is still practised in some parts of Europe. We can hardly doubt that our Anglo-Saxon forefathers swatheled their children, although the practice is not very clearly described by any of their writers. We derive the word itself from the Anglo-Saxon lauguage, in which beauchtan means to swathe or bind, suedhe signifies a band or swathe, and swethal or swathil, a swaddling-band. These words appear. ona, sucarie significs a band of swatte, and stream or swatthil, a swaddling band. These words appear, however, to have been used in a more extensive sense among the Anglo-Saxons than their representatives in more recent times, and as I have not met with them applied in this restricted sense in Anglo-Saxon writers, I should not hestily assume from them that our early Teutonic forefathers did swathe their new-born children. In an Anglo-Saxon poem on the birth of Christ, contained in the Exeter Book (p. 45), the poet speaks of—

" Bearnes gebyrda, tha he in binne was in cildes hiw ciathum biwunden.

The child's birth, when he in the bin was in a child's form with cloths wound round."

These words refer clearly to the practice of swaddling; and, though the Anglo-Saxon artist has not here portrayed his object very distinctly, we can hardly doubt that the child which its mother is represented as holding in our cut (Fig. 1), taken from the Anglo-Saxon manuscript of Cardmon, is intended to be swathed.

The word bin, used in the lines of the Anglo-Saxon poem just quoted, which means a hutch or a manger, has reference, of course, to the circumstances of the birth of the Saviour, and is not here stances of the birth of the Saviour, and is not here employed to signify a cradic. This last word is itself Anglo-Saxon, and has stood its ground in our language successfully against the influence of the Anglo-Norman, in which it was called a bers or bersel, from the latter of which is derived the modern French bergess. Our cut (Fig. 2), also taken from the manuscript of Cædmon, represents an Anglo-Saxon eradic of rather rude construction. The illuminators of a later period often represent the cradle of elegant form and richly ornamented. The Anglo-Saxon child appears here also to be swaddled, but it is still drawn too inaccurately to be decisive on this point. The latter illuminators were more particular and correct in their delinea-

As this accident must have been of very frequent As this accident must have been of very frequent occurrence to require a particular direction in a code of laws, it implies great negligence in the Anglo-Saxon mothers, and seems to show that, commonly, at least at this early period, they had no cradles for their children, but laid them, swaddled



Fig. 1 .- ANGLO-SAXON MOTHER AND CHILD

tions, and leave no doubt of the universal practice of swaddling infants. A good example is given in our cut (Fig. 3), taken from an illuminated manuscript of the fourteenth century, of which a copy is given in the large work of the late M. du Som-

There is a very curious paragraph relating to infants in the Pœnitentiale of Theodore, Archbishop of Canterbury, which furnishes us with a singular picture of early Anglo-Saxon domestic life,



Fig. 2 .- ANGLO-SAXON CHILD IN ITS CRADLE.

for Theodore flourished in the latter half of the seventh century. It may be perhaps right to ex-plain that a Pœnitentiale was a code of ecclesiastical laws directing the proportional degrees of penance for each particular class and degree of crimes and offences against public and private morals, and that these laws penetrate to the innermost recesses of domestic life. The Pœnitentiale of Archbishop



Fig. 3.-MOTHER AND CHILD.

Theodore directs that "if a woman place her infant by the side of the fire, and the man put water in the caldron, and it boil over, and the child be scalded to death, the woman must do penance for her negligence, but the man is acquitted of blame."*

* Mater, si juxta focum infantem suum posuerit, et homo aquam in caldarium miserit, et ebuilita aqua infans super-fusus mortuus fuerit; pro negligentia mater pœniteat, et ille homo securus sit.

as they were, on the ground close by the fire, no doubt to keep them warm, and that they left them in this situation.

We are not informed if there were any fixed period during which the infant was kept in swaddling-cloths, but probably when it was thought no longer necessary to keep it in the arms or in the cradle, it was relieved from its bands, and allowed to crawl about the floor and take care of itself. Walter de Bibblesworth, with whom we began this paper, tells us briefly that a child is left to creep about before it has learnt to go on its feet.

" Le enfaunt covent de chatouner Avaunt ke sache à pées aler."

Among the aristocracy of the land, the education of the boy took what was considered at that time a very practical turn—he was instructed in behaviour, in manly exercises and the nead of arms. anly exercises and the use of arms, in carving at — then looked upon as a most important sctable—then looked upon as a most important se-complishment among gentlemen—and in some other accomplishments which we should hardly appre-ciate at present; but school learning was no medieval gentleman's accomplishment, and was quite an ex-ception, unless perhaps to a certain degree among the ladies. In the historical romances of the middle ages, a prince or a baron is sometimes able to read, but it is the result of accidental circumstances. Thus, in the romance of the "Mort de Garin," when the Empress of the Franks writes secret news from Paris to Duke Garin, the head of the family of from Paris to Duke Garin, the head of the family of the Loherains, it is remarked as an unusual circumthe Loherains, it is remarked as an unusual circumstance, that the latter was able to read, and that he could thus communicate the secret information of the empress to his friends without the assistance of a scholar or secretary, which was a great advantage, as it prevented one source of danger of the betrayal of the correspondence. "Garin the Loherain" says the narrator, "was acquainted with letters, for in his infancy he was put to school until he had learned both Roman (Freuch) and Latia."

"De letters and it Loherang Caring."

"De letres sot il Loherens Garins; Car en s'enfance fu à escole mis, Tant que il sot et Roman et Latin." Mort de Garin, p. 165.

Education of this kind was bestowed more generally on the bourgeoisie—on the middle and even the lower classes; and to these school-education was much more generally accessible than we are accustomed to imagine. From Anglo-Saxon times, indeed, every parish church had been a public school. The Ecclesiastical Institutes (p. 475, in the folio edition of the Laws, by Thorpe) directs that "Mass-priests ought always to have at their houses a school of disciples; and if any one desire to commit his little-ones (lytlingas) to them for instruction, they ought very gladly to receive them, and kindly teach them." It is added that "they ought not, however, for that instruction, to desire anything from their relatives, except what they shall be willing to do for them of their own second." In the Ecclesiastical Canons, published under King Edgar, there is an enactment which would lead us to suppose that the clergy performed their scholastic Education of this kind was bestowed more gene

duties with some zeal, and that priests were in the habit of seducing their scholars from each other, for this enactment (p. 396) enjoins "that no priest receive another's scholar without leave of him whom he previously followed." This system of teaching was kept up during at least several generations after the Conquest, and then we lose sight of it, and become better acquainted with children's games than with children's learning. Of these, indeed, the margins of the illuminated manuscripts furnish abundant examples. One of these (taken from the margin of the Royal MS., 10 E. IV., of the fourteenth century) will be sufficient for the present occasion. A favourite game, during at least the later periods of the middle ages, was that which is now called nine-pins. The French gave it the duties with some zeal, and that priests were in the

candlesticks of silver, "very fair and handsome," with wax-candles.

-candles.

"Desor la table of deus broissins,
Oh il avoit cierges, d'argent,
Molt estoient bei et gent."

Barbasen, vol. iv. p. 184.

So in the romance of "La Violette," when the Count Lisiart visits the castle of the Duke Gerart, on the arrival of bedtime, two men-servants make their appearance, each carrying a lighted cierge, or wax-candle, and thus they lead him to his chamber.

"Atan flor vinrent dol sergant, Chascuns tenoit j. cerge ardant; Le conte menerent couchier." La Violette, p. 30.

This, however, appears to have been done as a mark



name quilles, which in our language was corrupted into keyles and kayles. The lad in our cut is not, name quittes, which in our ball language was continent to keyles and kayles. The lad in our cut is not, as at present, bowling at the pins, but throwing with a stick, a form of the game which was called in French the jeu de quilles à baston, and in English club-kayles. Money was apparently played for, and the game was looked upon as belonging to the same class as hazard. In a series of metrical counsels to apprentices, compiled in the fifteenth century, and printed in the "Reliquiæ Antiquæ," ii. 223, they are recommended to—

" Exchewe allewey eville company, Caylys, carding, and haserdy."

Among other accomplishments which were be coming more general at this time were drawing and painting, in which we may trace progressive improvements. Our cut (Fig. 5), taken from the beautifully illuminated manuscript of the "Romance of the



Pig. 5 .- A PAINTER AT THE EASEL.

Rose," in the British Museum (MS. Harl., No. 4425).

Rose," in the British Museum (MS. Harl., No. 4425), represents the painter sitting at his easel much the same as he would appear at the present day.

Lighting in the middle ages was effected, in a manner more or less refined, by means of torches, lamps, and candles. The candle, which was the most portable of them all, was employed in small and private evening parties; and, from an early period, it was used in the bed-chamber. For the table year, handeave conductively was not or the stable year. period, it was used in the bed-chamber. For the table very handsome candlesticks were made, which were employed by people of rank, and wax-eandles (cierges) were used on them. They were formed with an upright spike (broche), on which the candle was stuck, not, as now, placed in u socket. Thus, in a scene in one of the fablianx printed by Barbazan, a good bourgeois has on his supper-table two of honour to the guest, for even in ducal eastles common candles appear to have been in ordinary use. In a bed-room scene in a fabliaux printed by Méon (tom. i. p. 268), in which the younger ladies of the duke's family and their female attendants slept all in beds in one room, they have but one candle (chandoile), and that is attached to the wood of the bed of the duke's daughter, so that it would appear to have had no candlestick. One of the damsels, who was a stranger and less familiar than the others ,was unwilling to undress until the light was extinguished, so the daughter of the duke, whose bedfellow she was to be, blew the candle out.

"Roseite tantost la souffa, Qu'à s'esponde estoit atachie."

"Roseite tantost la soufia,
Qu'à s'esponde estoit atachie."

Blowing out the candle was the ordinary manner of
extinguishing it. In the "Ménagier de Paris," or
instructions for the management of a gentleman's
household, compiled in the latter half of the fourteenth century, the lady of the house is told, after
having each night ascertained that the house is
properly closed and all the fires covered, to see the
servants to bed, and to take core that each had
a candle in a "flat-bottomed candlestick," at some
distance from the bed, "and to teach them prudently to extinguish their candles before they go
into their bed with the mouth, or with the hand,
and not with their dress," i. e., they were to
blow their candle out, or put it out with their
fingers, not to extinguish it by throwing their dress
upon it. (Ménag., tom. ii. p. 71.) Extinguishers
had not yet come into general use.

Lamps were used when a light was wanted in a
room for a long time, because they lasted longer
without requiring snuffing. The lamps of the middle
ages were made usually on the plan of those of the
Romans, consisting of a small vessel of earthenware

Romans, consisting of a small vessel of earthenware or metal, which was filled with oil, and a wick placed in it. This lamp was placed on a stand, or was sometimes suspended on a beam, or perch, or against the wall. Our cut (Fig. 6), taken from a manu-



Museum (MS. Harl., No. 1227), represents a row of lamps of rather curious form, made to be suspended. In our next cut (Fig. 7), from a manuscript of the same date (MS. Reg. 2, B. VII.), we have lamps of a somewhat similar form, made to be carried in the hand. Torches were used at greater festivals, and for occasions where it was necessary to give light to very large halls full of company. They were usually held in the hand wereyants, but were sometimes placed against the of company. They were usually held in the hand by servants, but were sometimes placed against the wall in holds made to receive them. The two cuts (Figs. 8 and 9), with which we close this paper, the last of the present series of chapters

on Mediæval Domestic Manners, are of a very miscellaneous character. The first, from MS. Harl., No. 1257 (fourteenth century), represents a well, with a simple contrivance for raising the water, which is still not quite obsolete. The second cut is



Fig. 7 .- MEN CARBYING LAMPS

taken from one of the illuminations to a manuscript taken from one of the illuminations to a manuscript of the "Moralization of Chess," of Jacques de Ces-soles (MS. Reg. 19, C. XI.), and is intended as a sort of figurative representation of the industrial class of society. It is curious because the figure is made to carry some of the principal implements of the chief trades or manufactures, and thus gives us their ordinary forms. We need only repeat the enu-



meration of these from the text. It is, we are told, a man who holds in his right hand a pair of shears (unes forces); in his left hand he has a great knife (un grant coustel); "and he must have at his girdle an inkstand (une escriptoire), and on his ear a pen for writing (et sur l'oreille une penne à

Fig. 8 .- A DEAW-WELL



escripre)." Accordingly we see the ink-pot and the case for writing implements suspended at the girdle, but by accident the pen does not appear on the ear in our engraving. It is curious through how great a length of time the practice of placing the pen behind the ear has continued in use.

THE BENTHALL ENCAUSTIC TILE WORKS.

DUBING the visit of the Archæological Association to DUBING the visit of the Archeological Association to Shrewsbury and its neighbourhood, the members, after examining the excavations of the ancient Roman city, Uriconium, proceeded to Broseley, to inspect the Encaustic Tile Works of Messrs. Maw—the renown of which has now gone not only over the whole of Great Britain, but into various states of Europe and America—making its way, indeed, to India and our colonies generally.

our colonies generally.

Mr. Maw, having hospitably welcomed the members of the association to the number of one hundred and thirty to an elegant luncheon at the venerable mansion, Benthall Hall, a restored relie of the time mansion, Benthall Hall, a restored relief of the time of Henry VIII., which he inhabits, and previous to taking them over his extensive works, read an explanatory paper on the subject; it is so full of interest and information, and of so much general value, that we reprint it as we find it in a local paper:

Before conducting you over the works, I will explain, as briefly as possible, the nature of the several processes you will see, and the order in which they occur in the course of the manufacture. It consists of two distinct branches, which are essentially different in nearly the whole of their pro-

Firstly, the making of encaustic tiles, or th inlaid with a pattern of two or more colours, which is the reproduction of an art limited in mediaval times to church-decoration, but now having a much more extended application. Secondly, the manufacture of plain tiles and tesserse, of an uniform colour, used in the construction of geometrical Mosaic pavements similar in character to those Mosaic pavements similar in character to those found in the medieval buildings of Italy; also moresque Mosaics and tesselated Mosaics similar to those occurring in Pompeii, and almost all Roman remains in this country and the continent.

"The materials employed in both processes are nearly identical, and consist for the most part of the clays and marls of the Shropshire coal measures. These without any colouring matter, together with

nearly identical, and consist for the most part of the clays and marls of the Shropshire coal measures. These without any colouring matter, together with clays from the south of England, form the red, buff, and fawn-coloured tiles, and in connection with different proportions of oxides of iron and manganese, the black chocolate, and grey tiles. The white, and all the richer coloured tiles, and tessere, are formed of a species of porcelain, or Parian, the white left uncoloured, and the blues and greens coloured with oxide of chrome and cobalt.

"The preparation of what is technically termed the body of the tile, which is the first process in the order of manufacture, consists in mixing the constituent clays, and other materials, with water, and commingling and purifying, by passing them in a semi-liquid state through a sieve, made of the finest lawn, containing between 10,000 and 15,000 perforations to the square inch. All the coarse particles are by this means removed, and the texture of the clay rendered perfectly fine and even, as well as greatly adding to the brilliancy of the colour. The semi-liquid purified clay is then dried on what is termed the slip kilus: if for the manufacture of encaustic, or inlaid tiles, to a plastic state; or for plain, or self-coloured tiles, perfectly five and even, as well as the semi-liquid purified clay is then dried on what is termed the slip kilus: if for the manufacture of encaustic, or inlaid tiles, to a plastic state; or for plain, or self-coloured tiles, perfectly dry and hard.

"It is at this point that the two processes diverge, and are essentially different. There is also some slight difference in the proportions of the materials used in their composition, but this need not be

and are essentially different. There is also some slight difference in the proportions of the materials used in their composition, but this need not be more than noticed. The encaustic tiles are made more than noticed. The encaustic tiles are made of plastic clay, the pattern impressed from plaster of Paris moulds, and the indented surface filled in with different coloured clays in a semi-liquid state. The tile is then allowed to dry to the consistency of wax, and the inlaid patterns are developed by scraping off the superfluous clay. For the manufacture of the plain tiles, of one colour throughout, the material, which has been deied onitie band or facture of the plain tiles, of one colour throughout, the material, which has been dried quite hard or the slip kiln, passes through a machine which grinds it to a fine powder, ready for moulding, which is

it to a fine powder, ready for moulding, which is performed in steel dies, under very powerful screw presses, some of which work at a force of 30 tons. "Both kinds of tiles, after having been formed, are placed for ten days or a fortnight in the drying stove, an apartment heated by flues up to 80 or 90 degrees; and when the whole of the moisture is

driven out they are ready for the burning. This is performed in large kilns, the tiles being stacked in fire-clay boxes, termed saggers; the actual burning occupies four days and nights, during which time they are gradually brought up to a white heat by the consumption of from eighteen to twenty tons of coal, and during another four days and nights are as gradually cooled, occupying the kiln in a hot atate eight days and nights. Great care is necessary in this part of the process to give the correct amount of heat throughout the kilo, as, if the fire is not carried sufficiently far, the tiles are soft, and irregular in colour, which necessitates a repetition of the process; and if carried beyond a certain point,
—judged of by the gradual decrease in size of long,
narrow tiles technically termed 'proofs,' from time to time drawn out of the kiln during the firing,—
the whole contents of the kiln may be spoiled in a

The great bulk of the tiles are employed in the "The great balk of the tiles are employed in the unglazed or biscuit state, the manufacture of which is completed with the burning. They have merely to be drawn from the kilo, and as they somewhat vary in size and colour, depending on the precise extent to which the firing has been carried, have to be passed through a gauge which divides all the larger forms into four distinct sizes.

larger forms into four distinct sizes.

"The process of glazing or enamelling is performed by applying a thin coat of paste, made of vitreous materials, on the tiles that have been previously burned, which is converted into a glass by subjecting them to a low red heat in a small furnace termed the enamelling kiln. Glazed tiles are principally employed for bath linings, and the sides and backs of fireplaces; also for pavements in combination with unglazed tiles, with which they form a very pleasing contrast.
"To those who are interested in statistics, I may

mention that we consume every year about 1,500 tons of coal, and from 1,000 to 1,200 tons of clays, and various materials entering, into the composition of the tiles, out of which between 20,000 and 30,000 square yards of tiles, tesserse, and Mosaics are manufactured, composed out of 700 or 800 distinct shapes, sizes, and colours. About half of these are laid by the paviors in our own and our agents'

employment.
"The principal use of our manufacture is for the entrance halls and corridors of private houses and public buildings; also for conservatories, verandahs, dairies, and internal and external wall decorations. darries, and internal and external war and the Aconsiderable proportion are sent to America, India, and the colonies. Amongst the principal works we have executed, or have in hand, abroad, I may mention the pavements of the entrance hall of the New University of Toronto; also nearly the whole New University of Toronto; also nearly the whole of the ground floor and upper corridor of Osgoode Hall, Toronto, laid by our own man sent out for the purpose; the entrance hall of the Hong-Kong Club; deck house and other parts of the steamyacht Said, for the Pasha of Egypt, laid by our own men; Jessore Church, Bengal; ground floor of New General Post-office, Calcutta; and the Cathedral of Spanish Town, Jamaica.

"In making these remarks my object has been merely to give your asketch of the order in which

merely to give you a sketch of the order in which the several-processes occur, and I have purposely left many of the details of the manufacture un-noticed, which you will much more easily under-

stand by your own observation.

These works are situate on a height overlooking one of the most beautiful of the valleys of England, through which runs the "princelie Severn;" and in the immediate neighbourhood are other renowned in the immediate neighbourhood are other renowned manufactories—that of the iron castings of Coalbrookdale, and that of porcelain, at Coalport. To the productions of Mesars. Rose we shall hereafter have occasion to refer; those of Coalbrookdale we have several times made known to our readers. Broseley was a very early seat of the manufacture of "china" and earthenware; the "Salopian" ware, well known to collectors, originated here, or rather close to it. Coalport was the successor of Corfley, and Mr. Rose succeeded his uncle, who removed the works to Coalport. For upwards of a century, therefore, the district has been in this respect famous: we hope district has been in this respect famous: we hope to be enabled so to give the history of both as to contribute much that will interest and inform not only collectors but the public. Broseley also is the great manufactory, and has been since the middle

of the fifteenth century, of the common tobaccopipes; several pipes have been found here bearing
dates anterior to the introduction of the fragrant
weed into England by Sir Walter Raleigh. The
district, therefore, will supply us with fertile subjects for an article at no distant period.

We shall then, perhaps, be able to render ampler
justice to the Encaustic Tile Manufactory than it
was within the scope of Mr. Maw to do in his paper
explanatory of the several processes through which
must pass the very beautiful tiles that are now so
universally adopted as adornments, not only in must pass the very beautiful files that are now so universally adopted as adornments, not only in churches, public buildings, conservatories, and so forth, but in ordinary domestic homes, for which they are recommended not only because of their elegance, cleanliness, and comfort, but on the ground

MEDICINE.

FROM THE STATUE BY E. HÄHNEL.

RACZYNSKI, in his "History of Modern Art in Germany," speaks of a young sculptor of great pro mise, named Hänlein, who had been employed by Schwanthaler to assist him in the decorations of the Schwanthaler to assist him in the decorations of the Walhalla—the noble edifice we have noticed elsewhere, in reference to Terner's picture. These decorations consist of a magnificent composition, designed by Rauch, on the south or front pediment, of fifteen statues, the centre one being of colossal, the others of heroic, size, symbolizing Germania and the Germanie States. On the north pediment is grouped a similar number of figures, from Schwanthaler's own designs, representing the victory of the Cherusci over the Romans. Cherusci over the Romans.

The name Hänlein, however, we take to be a

misnomer, as it does not elsewhere appear through-out Raczynski's work; nor does that author speak of Hahnel, whose association with Schwanthaler exactly coincides with that attributed to the other

exactly coincides with that attributed to the other. It is, then, only fair to assume that an error has been inadvertently made by the writer in question; not very unlikely if we consider that the sculptor was then young, about twenty-five, and, in all probability, not much known in the world of Art.

Ernst Hähnel, according to Mrs. Jameson's remarks on the sculptures in the Crystal Palace, where a cast of the 'Medicine' may be seen, studied first as an architect at Munich; and afterwards became a pupil of Schwanthaler, which accounts for his being employed on the Walhalla friezes. He happened to be in Dresden at the time Herr Semper was erecting the splendid new theatre in that city, and was engaged to execute, under the directions of and was engaged to execute, under the directions of that architect, some of the decorated friezes for the that architect, some of the decorated friezes for the exterior, and four statues for the interior; the subexterior, and four statues for the interior; the suc-jects of the latter are Euripides, Aristophanes, Shakspere, and Molière: as examples of portrait sculpture they have been highly commended. Häh-nel is now Professor in the Academy of the Fine Arts at Dresden.

Arts at Dresden.

Whatever success he may have achieved in those other works, he has unquestionably succeeded in producing a fine allegorical figure in the statue of 'Medicine,' who is enthroued, and crowned with laurel; in her right hand she holds the cup from which a serpent is feeding—the Greek attribute of Hygeia, or Health; under her left arm is a book, and in the hand a scroll, on which is written the name of the celebrated Greek physician, Hippocrates. name of the celebrated Greek physician, Hippo-crates. There is remarkable dignity, united with simplicity, in this conception; the ample drapery that clothes the figure is full, but not heavy, and it flows in graceful curves and lines, which unite harmoniously. In works thus treated, that is, fully draped, the task of the critic is almost limited to costume; but we see here, underneath those thick costume; but we see here, undernessed those foldings, evidence of correct anatomical modelling and skilful foreshortening of limb. The countenance—indeed, the head generally—is a beautiful impersonation, both in expression and treatment. Of its kind this is, in our estimation, among the

most elegant of modern sculptures.

Hähnel executed this statue in marble, in 1847: it is, we understand, in Dresden, but a cast of it stands near the great orchestra, in the Sydenham



MEDICINE

ENGRAVED BY G STODART FROM THE STATUE BY ERNST HAHNEL



CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL." THE FEMALE SCHOOL OF ART.

Sin,—Now that the Female School of Design has removed to the new dwelling, 43, Queen's Square, with a new prospectus and a new table of fees, allow an old student to take a fresh view of the school, its chances of support and success; in doing this he hopes to enlist friends to strengthen a cause that has been up-hill work from the first.

The new home is more roomy and better fitted for study; its locality is advantageous, being nearer the residences of the majority of the pupils, and it is easier of access. But beyond a roof over-head, and a small stock of casts and models, there is little yet done towards placing the school on a permanent basis. Probably the Government grant for a few years will be continued, as public opinion has been so strongly expressed on the subject, and the especial claims of this school to a fair share of the educational

grant is indisputable. The best possible proof which can be offered that the school is worthy of support, will be borne out by the fact that, although not yet a fashionable movement, five public companies, headed by the Royal Academy, have testified their approbation by liberal gifts of money. The best proof that the school has laboured well to deserve it, lies in the number of medals the pupils have hitherto annually taken; while on the last admission of students at the Royal Academy, one of the young ladies from Gower Street was elected,—the first female student of the Street was elected,—the first female student of the Royal Academy since the time of Angelica Kaufmann, near a hundred years ago; and many of the Gower Street pupils have already gone to swell the number of female artists, who, from Rosa Bonheur to Mrs. Robinson, are disputing the ground, inch by inch, with man, contesting, perhaps I should have said, the right to the walls of the Royal Academy.

The long list of ladies exhibiting this year at the Academy shows the necessity of a distinct school for female study; the number of their pictures was certainly small, but the quality on a par with those painted by the sterner sex.

certainly small, but the quality on a par with those painted by the sterner sex.

Let any who visited the Academy this year endeavour to call to mind 'Peg Woffington's Visit to Triplet,' by Miss Solomon; they must assuredly be constrained to say, in the words of a writer, "If this be Art, glory be to such Art so worthily applied." Three pictures further on, 272; whose azaleas ever bloomed more beautiful than Mrs. Rimer's? 776, who would be afraid to trust Margaret Gillies with a portrait, or place the face of a garet Gillies with a portrait, or place the face of a princess before Miss Dixon, 849? and of the pictures exhibited by nearly fifty ladies, few among them would have been thrown in the shade had they all been hung upon the line.

The course and system of study pursued in the Gower Street School has been, from the first, to learn to do one thing well, and not attempt a second stage of study until the first is mastered; one half of the instruction received in drawing is rendered comparatively valueless (at most schools) by having several teachers when one only is required, and nothing is more disheartening to a student, after toiling for days, to have a second teacher come, whose system is in opposition to the first. No. 1 recommends studies in warm tints, while No. 2 indulges in blues; No. 2 tells the student she is altogether wrong, and by the time the drawing is altered, No. 1 again comes, and the student has again to alter it: so between the two, the pupil comes to the ground. This was practised to an extent in the old School This was practised to an extent in the old School of Design, Somerset House, that drove many of the most promising pupils away; and the same system is not unknown at the school of the Royal Academy. This evil has hitherto been most carefully avoided by the present and previous ladies superintendent, and is one of the chief causes why the students have made the proficiency which it is generally admitted they have attained. they have attained.

The school, under its future arrangements, will be made for females what the school of the Royal Academy has been for males; and if the Government should deprive them of their annual share of the educational grant, the artists of London have but to be appealed to. The employment of females in Art and Art-Manufacture has been proved beyond doubt

a great success; and none better than artists know how to assist each other in difficulties. The Female School of Design is essentially a question that artists of the opposite sex will gain honour by doing battle for; and on the point that many can help the one, while one cannot help the many, I leave the success of the school to the future consideration of the artist readers of the Art-Journal.

AN OLD STUDENT.

[We allow our correspondent to have his own "say on this subject; much of it is undoubtedly true, but w are not prepared to endorse all his opinions.—ED. A.-J.]

SIR THOMAS LAWRENCE.

SIR,-It is a melancholy thing that all who write sir,—It is a meiancinoly thing that all who write about Sir Thomas Lawrence allow themselves to soar into the realms of fiction. Lawrence did not resemble Canning in feature, nor was he so tall or stout—witness the picture of the latter in Sir Robert Peel's collection. It is true that one portrait of Canning, finished, with seven others, at the Royal Academy in four days, bore some likeness to him; but so also did the portrait of Mr. Croker: all three were bald-headed men. I have seen them together. were bald-headed men. I have seen them together, and never could trace the slightest likeness between them, although my attention had been drawn to the resemblance, by both these gentlemen's portraits being mistaken for that of the artist. When Sir Thomas bought Danby's 'Sunset at Sea,' he believed himself a wealthy man, although he often, through unbusiness-like habits, allowed his banker's through unbusiness-like habits, allowed his banker's account to run low; but to say he was too poor to afford £100 for a picture at the time he must have been in receipt of £8,000 or £9,000 a year, is non-sense. The fact is, Sir Thomas felt it a disgrace to Art that a picture like the 'Sunset' should be unsold at £50, and liberally paid Danby £100 for it; but if he had wished to possess a second picture of sold at £50, and liberally paid Danby £100 for it; but if he had wished to possess a second picture of the same size, it must have been for the mere sake of possession, for he had not room in his house wherein to place it. Rippingille could not have visited him on the Monday or Tuesday of the fatal week, for he took to his bed on Saturday, and died on the following Thursday. Carlton House and George IV. carries its own contradiction; for the king had made Windsor his residence, and Carlton House had ceased to exist. Constable, for some cause, supposed Lawrence was hostile to him, and therefore was the last man to give the president "an opinion," he at the time having only recently had the A.R.A. attached to his name. At what period was Lawrence a student at the Academy? or where is the authority for stating he was a candidate for the rence a student at the Academy? or where is the authority for stating he was a candidate for the keepership of the National Gallery? Through the influence of Sir Abraham Hume, Seguin had become keeper of the king's pictures, but Lawrence was the one whom George IV. consulted upon his purchases of ancient Art; and most frequently his acquisitions of modern pictures arose from Lawrence's recommendation; sometimes, but not always, so silently given that the artists themselves did not know their benefactor. However, when Angerstein's pictures were purchased for the nation, Sir silently given that the artists themselves did not know their benefactor. However, when Angerstein's pictures were purchased for the nation, Sir Thomas was appointed one of the trustees, which office he held until his death; Seguin's varnish had not begun to tell upon the pictures so far as to require cleaning, therefore his indignation at the "spoliation" is all invention. If Woodburn told Rippingille Lawrence's collection had cost him "nearly £60,000," he must have quoted my words and misunderstood the amount; for when I talked with him at the funeral, Woodburn did not believe the cost was more than half that sum (I told him £72,000). Only five days before Lawrence died with him at the luneral, woodburk and not believe the cost was more than half that sum (I told him £72,000). Only five days before Lawrence died I was speaking to him about the collection, and knowing pretty accurately what it had cost, I said, after costing upwards of £70,000, it would be a pity if it were again separated. He replied, "I have taken care it will never be separated again; but why do you say it has cost so much?—you are mistaken." I smiled, and went over in a few minutes some of the larger items, and he then said, "I see you are right." I made up the amount, without including small purchases, and when they are taken into consideration, with the drawings he became possessed of by presents, it is not too large a sum to say £75,000 would be nearer the mark.

Lawrence had no relative "who bore his name," nor did his sister, or his sister's children, obtain a "small amount" from his "gathered treasures."

The life of Sir Thomas I awrence has yet to be written, and as it will be from sources like yours that it must be compiled, I trust, therefore, your love of truth and sense of justice will lead you to investigate the statements made by me, and if found (as I know they will be) to be correct, you will give them publicity, even though they contradict your own pages.

Haymarket, Sept. 12th.

Haymarket, Sept. 12th.

[It happens, unfortunately, that Mr. Rippingille, the writer of the article which has called forth the remarks of our correspondent, is not living to defend his statements. Mr. Hogarth appears to assume that the character of Sir Thomas Lawrence is affected by what we have published; but we cannot find anything to lead us to such a conclusion. The resemblance between Canning and Lawrence must be matter of opinion: Rippingille saw it; Mr. Hogarth did not. It is also very probable that Lawrence having purchased one picture in the year, though at a small cost, did not feel himself justified, at the time, in buying another. Howard, the late Secretary of the Academy, distinctly speaks of Lawrence being a pupil of that institution, remarking especially on his "proficiency in drawing." Whether he was, or was not, actually a candidate for the keepership of the National Gallery we are not prepared to say. In fact, as we have stated, we see nothing in the article of our late contributor to demasse explanation, by way of justifying the character of Lawrence, but as our correspondent has requested the Insertion of his letter, we willingly comply with his wish.—Eo. A.-J.]

MUSEUM AT SOUTH KENSINGTON.

MR. WILLIAM CONINGHAM, M.P., not satisfied with MR. WILLIAM CONINGHAM, M.P., not satisfied with the means afforded him for assailing this institution from his place in Parliament, has issued a series of "Observations," the purpose of which may be gathered from the introductory paragraph:—

gathered from the introductory paragraph;—

"The history of the Brompton boilers, the annual cost of which in coal alone is admitted to be "monstrous," may be thus briefly told. Founded by the Great Exhibition Commissioners of 1851, repudiated by Sir Benjamin Hall on behalf of the Board of Works, erected by "orders" from Sir William Cabitt, "out of benevolence, as it is said, to the commissioners," of whom Sir William was himself one, the Brompton boilers were built, and built of corrugated iron, and it is now admitted on all hands that ever since their erection, they have been a nuisance to every one connected with them."

It is not our intention-nor is it necessary reply to such assertions as are contained in this paper; they are based upon no evidence whatever; they do not pretend to be so; on the contrary, all testimony is the other way; but it is no new thing for Mr. Coningham to state broadly, that which he does not attempt to prove; calumny, we know, makes its own way, because of its very weakness; for that which seems to be notoriously untrue, few will think it needful to answer. We print, nevertheless, two or three passages from this most flagitious document, in order that our readers may see how far prejudice and personal animosity can go

how far prejudice and personal animosity can go:—

"It (the museum) is, moreover, a searcely disguised advertising centre for all inventors, traders, and manufacturers, and an active competitor in an artistic branch of industry, and thus the Department has come into collision with the private and legitimate trade of the country, which finds itself-crushed by an instrument, to the production of which it has been compelled to contribute, in the form of imperial taxation—a system calculated to sap public morality, and the independent apirit of the people.

"The aim and object of Mr. Cole may best be defined in his own words, wherein he explicitly states that, by these means, we place objects of the highest art within reach of the poorest person. But why alone 'objects of the highest art, for which the poor do not care, and which they cannot appreciate? For the same reasoning would equally apply to objects for which they do care, and which they can appreciate, such as beg', beer, warm clothing, and good trages."

The major part of the observations refer to that The major part of the observations refer to that portion of the plan of the Department which supplies, at a cheap rate, photographs of Art-objects, which Mr. Coningham considers to justify the following "opinion:"—

"The Kensington Museum system, in my opinion, con-tains within itself the germ of almost every objectionable form of Government interference with private enterprise, gradually substituting, on a colossal scale, the unhealthy and exploded principle of protection for that of salutary competition and free trade."

Now, our readers are aware that the Department has excited much ill-will, by introducing the system to which reference is made; it may have—no doubt it has—interfered with, and prejudiced, the interests of certain publishers of works in photography; but the public has been large gainers thereby, and, undoubtedly, the Department has thus materially aided

to advance the knowledge, and improve the skill of producers employers and artizans. We know too well that even wealthy manufacturers will not pro-We know too cure for their ateliers expensive works; those who are accustomed to visit the "shops" in which workmen are occupied, rarely find there any Art-elements except those of a coarse and common kind, while libraries of reference attached to them are found only in two or three instances throughout the kingonly in two or three instances throughout the aing-dom. If the photographic prints in question were published by a private speculator, they would be charged at shillings instead of pence, and would be excluded from nearly all the places in which they are most useful and most valued. We have very recently seen in several "workshops" of Stafford-shire and Yorkshire, these issues of the Department,

shire and Yorkshire, these issues of the Department, and we are quite sure they would not be there if the cost had been much greater than the small amount that has been paid for them.

If the influence of these works is thus felt at the fountain head of produce, it influences also, and that very essentially, the public eye and mind. We believe that no part of the plan of the Department of Science and Art is so likely to produce extensive and permanent good, as the sale of photographic copies of excellent Art-works, at prices little beyond the coat of their production.

e cost of their production.

The arrangement has offended, and may have injured, certain parties, who cannot produce such works without regard to profit; but if that be an works without regard to probe to at it was be an argument for suppressing the trade, it would apply with equal force against any improvement by which the public may be supplied with an article better and cheaper than it has been accustomed to obtain at a given price.

AN ENGRAVING ATTRIBUTED TO RAFFAELLE.

Among the engravings in the Düsseldorf Collection there is one attributed by Professor Müller to the hand of Raffaelle. It is among the works of Marc Antonio, and has hitherto been considered as one of his productions. The subject is a Madonna, sitting upon clouds, with the infant Saviour standing at her right clouds, with the infant Saviour standing at her right side, and three cherubim, of whom only the halves of the figures are seen, with the head of a fourth; the rest of the bodies being veiled by the clouds which support the Madonna. The engraving is small, and so spirited and free in touch that it might be supposed that it was a pen drawing, did it not on close examination declare itself a veritable engraving. In the account given by Professor Müller of this little plate he says, that it differs in everything so essentially from all that Marc Antonio has done, that plate he says, that it diameters that the has done, that tially from all that Marc Antonio has done, that he has no hesitation in assigning it to Raffaelte, Passavant, in his account of the works of Raffaelte, says of this composition, "Perhaps a first concep-tion of the Madonna di Fuligno"—a conjecture tion of the Madonna di Fuligno "—a conjecture which has much of probability on its side. Bartsch (vol xiv.) places this among the works of Marc Autonio, and Passavant coincides in this opinion, lut mentions but mentions one impression more than Bartach. In a plate unquestionably by Marc Autonio the Saviour stands on the left side of the Virgin, while in this, as before stated, he is on the right side

On a comparison of the plate with the like subject by Marc Antonio, in the collection of Artaria, of Vienna, the Professor declared himself confirmed in his opinion that the plate is by the hand of Ruffaelle alone, for that of Marc Antonio by the side of it looked a very mediocre performance. Every line breathes the spirit of Raffaelle—so light and free are all the parts, and of such transcendant beauty is the whole, especially the heads, wherein lies the great charm of the divine master. It was n observe in this close comparison the treatment of Marc Antonio; and in those pass that were feeble or erroncous in character and ex-pression, how he had corrected them, in deference to Raffaelle, as it may be supposed that the plate in question was executed after that of Marc Antonio. The most eminent artists in Düsseldorf coincide in the opinion of Professor Müller; and on their col-lection the possession of this print will confer the reputation of containing the only as yet known tes-timony of Raffacile's excellence in a fourth branch He is known as an accomplished architect;

and as a sculptor, his statue of the prophet Jonah bespeaks his power; and this plate declares his excellence as an engraver. But it is not likely that this is the only impression extant; and all the Marc Antonio collections will be thoroughly examined for not only other impressions of the same plate, but for other prints so qualified as to justify attribution to the great master. If Raffaelle worked upon one others he worked upon one plate, he worked upon others; and if the Düssel-dorf plate be determined as a work by him, his name will be attached to others of the same class. name will be attached to others of the same class. When Marc Antonio became the "papil" of Raffaelle, his drawing was inaccurate, and, from having copied the "Little Passion" of Albert Dürer, he had acquired a coarseness of style little adapted to interpret the infinite sweetness of expression which abounds in the works of the famous painter. The productions of Marc Antonio evidence his advance from the most feeble manner to one of his works can be appropriately appropriate that if there has one of his works and the same to one of his works. lence, insomuch that if there be one of his works so graceful as to admit of its being assigned to Raffracelle, there are others; because he worked under the eye of the master, and it is not improbable that the master worked upon others. The principle which he observed with his other pupils he undoubtedly pur-sued with Marc Antonio. There is only one of the he observed with his other pupils he undoubtedly pur-sued with Marc Antonio. There is only one of the cartoons properly the work of his own hand, but all the compositions were by him. In like manner he directed the work of Marc Antonio; but we think it will yet require more decided evidence than a mere presumption, that the Düsseldorf plate is by the

THE

VICTORIA RAILWAY BRIDGE. CANADA.

THE visit of the Prince of Wales to Canada seems a not inappropriate time to offer a few remarks upon this extraordinary structure, of which no notice has lately appeared in our columns. The bridge, of which the prime has just "laid the last stone and which the prince has just "laid the last stone and drove the last rivet, a silver one," is undoubtedly a magnificent and most important triumph of British engineering skill. By it the Grand Trunk Railway is carried over the broad waters of the St. Lawrence, about half a mile to the west of Montreal, and a material bond of union is thus formed between Canada and the United States.

This is the longest bridge in the world, the roadway was it measuring eighty result less than a mile and

over it measuring eighty yards less than a mile and three-quarters in length, or about 9,000 feet. It is constructed on the tubular principle, somewhat after the manner of the famous Britannia Bridge over the Menai Strait. It has twenty-five apans, of which the central apan is 350 feet, each of the 24 others being 242 feet. The remainder of the length of the bridge is completed, the abutments and the great embankments at either end. The Britannia Bridge is formed of four tubes, and its total length is 1,638 feet. The extreme length of Metals is 1,638 feet. tubes, and its total length is 1,613 feet. The extreme length of Waterloo Bridge is 1,362 feet; that of Mr. Vignole's Suspension Bridge, over the Dneiper, at Kieff, in Russia (the largest suspension bridge in existence), is 2,562 feet. The lengths of the Crystal existence), is 2,562 feet. The lengths of the Crystal Palace, the Great Eastern, the Himalaya, and the Mariborough of 131 gans, are severally 1,608, 692, 874, and 290 feet. But the great engineering difficulty in this enterprise consisted, not in the width of the stream and the consequent length of the bridge, but in the resistance that it would be necessary for the bridge-piers to offer to the ice when the annual frost should break up. To construct any piers that would stand against the crushing weight of the enormous floating meases that then swent down the stream of the gigantic river, was long weight of the enormous floating masses that then swept down the stream of the gigantic river, was long considered to be impossible. But Mr. Robert Stephenson has removed another impossibility. His piers are constructed with sharp edges of hard masonry; and they oppose the current of the river in the form of woldly projecting buttresses, that slope backwards as they rise from their foundations. This admirable contrivance has proved completely successful. The most overwhelming masses of accumulated summatic contrivance has proved completely successful. The most overwhelming masses of accumulated ice are compelled to yield by these "Victoria" (and victorious) piers, and they pass onward, broken up by the force of their own momentum acting upon the sharp receding stonework. The principle of these piers is clearly elucidated in a model of the Victoria Bridge, exhibited at the Crystal Palace.

MINOR TOPICS OF THE MONTH.

THE ART-UNION OF LONDON, through its council, has awarded the prize of 100 gs., offered for the best set of drawings illustrative of Tennyson's "Idylls," to Mr. Paulo Priolo, a foreign artist, we understand, but long resident in Edinburgh: and, "anxious to show their appreciation of the response made to the competitive demand," the council has awarded two honorary premiums of £20 each to the designs marked respectively Nos. 24 and 25, the works of Mr. A. Rowan, of Stockwell, and Mr. E. Carbould, the well-known water-colour painter. Mr. A. rowain, of Stockweil, and Mr. E. Corbould, the well-known water-colour painter. The premium of 70 gs. offered for the best statuette to "illustrate English history," has not been awarded, none of the models sent in being deemed of sufficient merit; the second premium has, however, been given to Mr. T. Duckett, an artist employed in the studio of Mr.

Thorneycroft. THE CRYSTAL PALACE ART-USION.—The annual

distribution of prizes took place at the end of last month; the subscription list was not satisfactory as regards numbers, consequently the society has not been enabled to extend its operations. The prize Art-objects were, in all cases, excellent, many of them being designed specially for the occasion. Of pictures there were a few, but these were not of a high order. Altogether, therefore, the society has high order. Altogether, therefore, the society his not progressed as it ought to have done, although, no doubt, there are many and good reasons to account for a result of the year's efforts, which are not so encouraging as we were led to expect they would have been. We earnestly hope the next year will produce better effects, for it is beyond question that great and meritorious exertions have been made to desure and other the results of the product of the society has been as the society has been made.

to deserve and obtain a large amount of

SIR G. HAYTER'S PICTURE of 'The Meeting of SIR G. HASTER'S PICTURE of 'The Meeting of the first Reformed Parliament,' for which a grant of £2,600 was taken last year, has been placed in the Commons' Committee Room, No. 9. In the immediate neighbourhood are the 'Cour de Lion,' by Mr. Cross, Mr. Watts's 'Embarkation of Alfred,' and Mr. Pickersgill's 'Burial of Harold.'

The British Museum, after being closed for a fortnight during the past month, for the animal cleaning, is again open to the public. The Greek and Roman collections are placed in the three saloons, and in a fourth room on the basement; the Assyrian and Ninevite sculptures are classified in distinct saloons, and the celebrated "Temple" cul-lection is arranged in the second Egyptian room. The saloon devoted to British and Mediseval anti-

quities is also completed.

EARLY DRAWINGS BY TURNER IN BRISTOL—Miss Dart, living in St. James's Square, Bristol, is in possession of several very early, and on that account peculiarly interesting, drawings by Turner. Turner's father had an old friend, Mr. Narraway, who conducted an extensive business in the Broadmend of that ancient city. Both father and sen paid not unfrequent visits to the house of their country friend, and it was upon some of these provincial tours, made towards the close of last century, that the drawings to which we now direct attention were executed. There is a simple careful water-colour sketch of St. Mary Redcliffe, executed at the age of eighteen. Another, equally simple and early, EARLY DRAWINGS BY TURNER IN BRISTOLage of eighteen. Another, equally simple and early, of the Old Hotwell House, now no longer standing, a vessel in full sail coming up the Avon, and a bost on shore, upon the stern of which is lettered "William Turner." We have also that stately mansion the Seat of Lady Linguist Could be a large to the stately mansion the Turner." We have also that stately means in the 'Seat of Lady Lippincott, with Sir Henry Lippincott, Turner himself, and his friend Narraway, as figures in the foreground. 'A View of Oxford,' by J. M. W. Turner, when quite a boy, is probably still the probably still the state of the probably still carlier, and is certainly in atyle very elementary. The Archbishop's Palace at Lambeth' is more The Archbishop's Palace at Lambean mature, with here and there an eye for harmony of colour; it is inscribed as Tarner's first picture exhibited at Somerset House; it is more highly wrought follows: than the other drawings, yet the entry is as follows
—"Done by J. M. W. Turner when a lad about sixteen or seventeen years old." But, perhaps, the
most important of these works which have been so long secluded from the world, are a sketch-book and a small portrait of the painter executed by himself, both of which have been purchased by Mr. Ruskin for a handsome sum, as interesting memorials of the artist's youth. The sketch-book, such a one indeed

as might probably be shown by many a schoolboy of the present day, contains some fifteen pencil jottings and outlines, studies of foliage, with stem and branches carefully drawn, bits taken anches carefully drawn, bits taken from Ruysdael and Gainsborough, and a mysterious unintelligible washing in, lettered 'Ophelia.' The small oval washing in, lettered 'Ophelia.' The small oval portrait of Turner, also purchased by Mr. Ruskin, is thus inscribed—"Done by himself, when about eighteen years old, during a visit to his friend Mr. Narraway, Bristol, 1791 or 1792." It is a simple, boyish, indeed almost girlish, countenance; long luxuriant locks hang thick upon the shoulders, the nostrils and mouth, drawn with precision and finish, are delicate in form; a face, indeed, widely diverse from the marked and somewhat morose profile of later life, and wholly it must be confessed without the promise or days of coming genius. The drawthe promise or dawn of coming genius. The draw-ings too are of the same simple, unpretending character. None of the dash and hectic colour of character. None of the dash and hectic colour of later days, but sober and painstaking as of a man who might possibly be seeking for truth, yet timid as of one who had certainly not found his strength. These sketches are undoubtedly of biographic importance, showing the small beginnings, the tentative efforts in which genius, still in the obscurity of opening dawn, may date its precarious origin. It is interesting also to know that the neighbourhood of Clifton, the favourite sketching-ground of a Danby, a Pyne, and a Müller, was thus likewise the early resort of Turner, who from boyhood until declining age seems to have loved to haunt those beauties which seems to have loved to hannt those beauties which in his landscapes were matured into veritable poems.

THE ART-UNION OF GREAT BRITAIN.—It is but

justice to say that in so far as concerns the promise the managers of the Manchester Shilling Art-Unio to distribute pictures and Art-objects to subscribers, that promise has been kept. To what extent, as to distribute pactures and Art-objects to subscribers, that promise has been kept. To what extent, as compared with sales of tickets, we cannot say; but there is undoubtedly a long list issued of prizes awarded, beginning with "a painting," valued at £150, and ending with "ubotographs on cardboard."

awarded, organing with a panalog, and ending with "photographs on cardboard."

ADMIRAL BLAKE'S MONUMENT.—We find the following in a Someraetshire paper:—"The admira-ADMIRAL DIABLE 8 and State 1 and State 2 and State 3 a fined to the county only. The Duke of Somerset and the Lords Commissioners of the Admiralty have purchased the model from the distinguished sculptor, and a copy of the Blake Memorial has been placed within the last few days in Greenwich Hospital. This graceful recognition of the public services of the great admiral of the Commonwealth reflects credit on our naval authorities, and must be gratifying to those gentlemen in Somersetshire originated and supported an undertaking so laudable and patriotie

A BUST OF THE LATE REV. D. LAING, nearly A fac-simile of that by Mr. E. Foley, in the Royal Academy this year, has just been published by Mr. Overhead, of Haverstock Hill; the copy is half lifesize, and is suitable for a boudoir or drawing-room ornament, and there is no doubt that a very large number of the friends and parishioners of the de number of the friends and parishioners of the deceased clergyman, both at Hampstead and in the city, will be pleased to possess such a memorial of one so worthy of the esteem in which he was held. It may not be generally known, that while Mr. J. Foley, R.A., has executed some of the very best of our British statues, his elder brother, Mr. E. Foley, has limited himself almost evelonizely to the proof our British statues, his elder brother, Mr. E. Foley, has limited himself almost exclusively to the production of life-size busts, and with unqualified success. This half-size head is the first, we believe, of his more diminutive works, but it retains all the lines of beauty and truthfulness developed in the larger model. It is an excellent likeness of the lamented clergyman, and is therefore valuable, not only as a work of Art, but as a memorial of one of the best philanthropists of modern times. A list of the institutions and charities either founded, or extended and supported, by Mr. Laing, would be a the institutions and charities either founded, or extended and supported, by Mr. Laing, would be a long one. We need refer but to the Governesses' Benevolent Institution, which owes its existence entirely to him, and which will be his monument for centuries to come. In doing the work of his "Master" he was indefatigable; at once charitable and vacuus connect wet indulgent he was in the and zealous, carnest, yet indulgent, he was, in the truest sense, the friend of humanity. His works live after him; tens of thousands owe him much, not alone for hope and trust in Heaven, but for credit, comfort, and happiness on earth. He was

one of those who never forgot that the duty of a clergyman is not limited to his church. A history of the life of this good man would be a volume full of teachings in practical Christianity—that Christianity which, remembering God, remembers also "our neighbour." our neighbour.

THE SCENERY OF YORKSHIRE, so full as THE SCENERY OF YORKSHIRE, so full as it is of the picturesque in nature and Art, may well tempt the abotographer. A series of ten stereoscopie views, taken and published by Mr. W. Hanson, of Leeds, present us with a few of the more striking "bita" in the county: among them are "Scarborough Castle," 'Bolton Abbey," 'Kirkstall Abbey,' 'Fountain Abbey,' 'Whitby Abbey.' Independent of the peculiar value of these pictures as representing places unsurpassed in heauty by any in the kingdom, they are capital examples of photographic art, clear and artistically expressed.

COOK, THE CIRCUMNAVIGATOR.—This is the age of sculptured testimonials; our columns within the last few months have directed attention to nearly last few months have directed attention to nearly thirty statues erected, or proposed for erection; so that our sculptors in this line have scarcely ground of complaint at the want of patronage. The claims of Captain James Cook, the great circumnavigator, to a national recognition of such a kind are now put forth, and a committee has been formed for the purpose of carrying it out. There is, if we mistake purpose of carrying it out. There is, if we mistake not, a monument to Cook in St. Paul's Cathedral. Where the statue, if executed, is to be placed we have not heard.

CRYSTAL PALACE SCHOOL OF ART, SCIENCE, CRYSTAL PALACE SCHOOL OF ART, SCIENCE, AND LITERATURE.—The classes which constitute this enterprising "School," after a vacation of six weeks, resume their several courses of study at the Crystal Palace on the 1st of October. The classrooms have been entirely re-constructed, and their number augmented; they have also received a large accession of fresh accommodation. The number of the classes themselves is considerably increased, so that now they comprehend the entire range of a first-rate education. The special educational advantages which these classes derive from the Crystal Palace, are too obvious to require any remark from Palace, are too obvious to require any remark from us: we are content, therefore, to record the fact that they are again in action, and to recommend them strongly to the attention of our readers.

EXAMPLES OF LONDON AND PROVINCIAL EXAMPLES OF LONDON AND PROVINCIAL STREET ARCHITECTURE OF THE VICTORIAN AGE.—We have in our hands a prospectus of a new architectural periodical, of which the first mouthly number may be expected to appear with the commencement of November, with a prospect of being favourably received by both the profession and the public at large. It may be especially valuable to the architect and the builder, and interesting to all persons who inhabit towns, and who may be emposed to take an interest in their architecture, as well as to those whose duties and avocations are in an especial manner associated in their architecture, as well as to those whose duties and avocations are in an especial manner associated with street edifices. Every number, in addition to the engraved illustrations, will contain at least one photograph. The illustrations will be accompanied with descriptive notices, and also with original articles, and designs, reviews, correspondence, and occasional examples of modern buildings in the streets of colonial and foreign cities.

A Medal to commemorate the visit of his Royal Highness the Prince of Wales to Canada has been struck by Mr. Wyon, the eminent medallist, of Regent Street. It is a work of much merit, although the material used is simple. The portrait of the Prince is at once a good likeness, and excellent as a production of Art.

on of Art.

production of Art.

THE SIECE OF LUCKNOW.—This interesting picture has been removed from the "West End" to the "City;" having been greatly successful in the one division of the metropolis, it is expected to be equally so in the other. The magnates of London cannot fail to estimate the value of this remarkable expected to the meat glarious. cannot fail to estimate the value of this remarkable work, which commemorates one of the most glorious achievements of the British army, and is unparalleled for heroic endurance. The painting was some time since described in our columns, when first exhibited. Already, we understand, there has been a larger number of subscribers to the print than to any other recent production of a similar class of art; this not surprising, when we remember the numerous portraits of distinguished warriors contained in it. In the hands of Mesers. Leggatt and Hayward its prosperity will be secured at the eastern end of the Metropolis.

REVIEWS.

THE ART OF ILLUMINATING, as Practised in Europe from the Earliest Times; Illustrated by Borders, Initial Letters, and Alphabets, selected and chromo-lithographed by W. R. TYMMS; with an Essay and Instructions by M. Dight Wyatt. Published by Day & Son, London.

After some centuries of neglect an antique art, one of the most beautiful of those which delighted our forefathers, is now receiving so large an amount of attention as to justify the production of this and other costly books devoted to the history of the works of the old monaster isluminators. Attached to the monasteries of the middle ages the scriptorium was always to be found, where the pen and pencil of the lingenious were constantly employed in covering the sheets of parchment with the clear and beautiful writing which has to the modern eye the regularity of printer's type, and evidences a patience only to be expected from cloistered life. When such pages were enwreathed with gold and coloured ornament, and decorated with pictures of the most vivid colour, they occasionally occupied months to complete, and, in the aggregate formed volumes, as costly as to become the chief treasures of kings. The famous "Shrewbury Book" in the British Museum is one of this kind. It was a present from the famous earl whose name it bears to our Henry VI., and is a volume of largest folio size, abounding in pictures of "knighthood and battle," illustrative of old romance. It is such a volume as the world will not produce again; it might exhaust the labour of lives to effect, and now the printingpress has superseded the necessity. Such volumes are highly estimated when they are by chance sold in the present day, and large sums are paid for them; but it is by no means commensurate with their original price, for we know from the exchequer rolls of Edward III. that that monarch gave a sum equal to £300 of our currency to Labella, a non of Ambresbury, for a volume of romances. These recluses by no means confined themselves to the description of saintly legend, but were as fond of the heroes of the pictured story so quaintly rendered by these ancient artists. For that we must refer to the coattly folios of Sylvestre, Champollion, and Noel Humphreys. The present work deals only with the minor decorations of manuscripts, their initial

A Manual of Illumination on Paper and Vellum. By J. W. Bradley, B.A. And an Appendix, by T. Goodwin, B.A. With Twelve Lithographic Illustrations. Second Edition. Published by Winson & Newton, London.

Lithographic Illustrations. Second Edition. Published by Wisson & Newton, London. The introduction of chromo-lithographic printing has, as intimated in our preceding remarks, within the last few years, seems to have had two almost opposite effects as regards the art of illuminating: for while, on the one hand, it has directed attention to this art of the mediseval ages, on the other, it has rendered its practice nugatory, or nearly so, except as an amusement. The printing-press has almost superseded the labours of the professional illuminator, in so far, at least, as regards works of a multiplied and elaborate character, which, by individual industry and talent alone, without such aid, could not be produced at a remunerative cost. For this reason, illumination can never thrive among us as an art by which bread may be earned; if it could, what a field would be opened for those of the female sex who are compelled to labour for their living, and to whose capacities—we mean not so much mental as constitutional, therefore our fair readers need not take umbrage at our remark—this kind of art seems specially to be adapted. But as an intellectual amusement, and cometimes, perhaps, even as a profitable employment, it is deserving of encouragement: nor are we at all disposed to question the truth of a passage which stands as a kind of motto to this manual:—"It is at once disciplinary and delightful, and tends, even as an accomplishment, to strengthen those qualities of patience, thoughtfulness, and delicacy, which shed so salutary an influence upon our daily life."

The large and comparatively costly works on illuminating by Messrs. Tymms and Digby Wyatt, just

The large and comparatively costly works on illuminating by Messrs. Tymms and Digby Wyatt, just noticed, and by Mr. Noel Humphreys, are within the reach of the few only; a well arranged digest, such as the little manual before us is, cannot, therefore, but he appropriated by the comparative continuation. as the little manual before us is, cannot, therefore, but be appreciated; materials, outline, and colouring, are the objects principally brought forward by Mr. Bradley, while Mr. Goodwin's "Appendix" enters more at large on the question of design. We have rarely seen so much practical information on a speciality of art compressed into so small a compass, and in a more inviting form. The outline illustrations convey a good idea of the character of designs applicable to such work, and may, therefore, be accepted as safe guides.

DARLEY'S COOPER VIGNETTES. Parts III. and IV.
Published by W. A. TOWNSEND & Co., New
York; S. Low, Son, & Co., London.

Published by W. A. TOWNSEND & Co., New York; S. Low, Son, & Co., London.

To the artists of America the novels of Fenimore Cooper supply materials which, perhaps, they know better how to work up into pictures than would the artists of any other country. It is natural that this should be the case, because a residence in the land whence so many of his characters and scenes are taken must necessarily produce a corresponding truthfulness; and whatever deficiency of other qualities may be seen in their productions, we do not expect, nor do we generally find, the absence of this truth. It is the quality we seem to recognise above all others in this series of vignette engravings, whereof two more parts have made their appearance, and which, taken as a whole, are superior to those that preceded them; they have a more uniform excellence in subject, treatment, and execution, and are, in every way, most creditable to the numerous engravers who have so well reproduced Mr. Darley's spirited designs. We would especially point out the plates entitled 'The Arab;' 'The Monkeys,' a capital group, full of humour; 'The Squatters,' an admirable delineation of character; 'The Dying Prisoner,' 'The Polar Ses,' 'The Retreat,' 'The Assault.' We know not how far it is intended to carry this publication, but, when completed, it will form an elegant and very charming drawing-room book.

STEREOSCOPIC ILLUSTRATIONS OF CLONMEL AND THE SURROUNDING COUNTRY, INCLUDING AB-BRYS, CASTLES, AND SCENERY. With Descrip-tive Letterpress. By W. D. HERPHILL, M.D. Published by CURRY & Co., and T. CEAN-FIELD, Dublin; A. W. BENNETT, London.

This work is, we are told, the result of the few "holidays" which the duties of a medical practitioner have allowed him to enjoy. During these brief periods of cessation from his labours, Dr. Hemphill has gone forth with his camera to illustrate the beauties of one of the most picturesque localities in Ireland; and, more with a view of giving to his friends the benefit of his artistic efforts than of deriving pecuniary profit from the work, he has published a considerable number of these photographs, accompanying the pictures with

a topographical and historical account of the places represented. We should observe that the illustra-tions are distinct from the volume, and are printed so as to be adapted for the stereoscope. At Clonmel, and within a circuit of twenty miles

so as to be adapted for the stereoscope.

At Clonmel, and within a circuit of twenty miles from the place, is a multitude of objects more or less interesting alike to the artist, the antiquarian, and the mere tourist; for example, Cashel—in tizelf a kind of museum of natural and archeological beauties.—Holycross Abbey, Athasail Abbey, Lismore Castle, Mitchelstown Castle, Ardinnan Castle, Cahir Castle, Newtown Anner, Glenpatrick, Curraghmore, Anner Castle, Kilmanahan Castle, Knocklofty, &c. &c.: these, and many others scarcely less picturesque, have been visited by the author, and, from different points of view, are included in his series of illustrations. It would be difficult to find in any country, within the same space, so large an aggregate of the beautiful in nature and art. It would be too much to suppose that in so numerous a list of photographic pictures, about eighty, all should be of uniform excellence, if it is borne in mind that they are taken by an amateur, and not a professional photographer, and sometimes under the unavoidable circumstances of unfavourable weather: still they are generally good, and many of them excellent.

The descriptive text is brief, yet sufficiently ample for the purpose of an explanatory guide to the places spoken of: moreover, it is written very pleasantly, manifesting sound historical knowledge, and thorough love of Art; and is evidently the production of one who has a just appreciation of all "things lovely."

SHALL THE NEW FOREIGN OFFICE BE GOTHIC OR CLASSIC? A Plea for the former: addressed to the members of the House of Commons. By SIR FRANCIS E. SCOTT, Bart., Chairman of the Government School of Art, Birmingham. Pub-lished by BELL & DALDY, London.

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This is a pamphlet of seventy pages, written thoroughly in earnest, and calculated to prove a valuable ally to the supporters of Mr. G. G. Scott and of Victorian Gothic architecture. The author shows his good sense in recognising the full value of classic architecture, while advocating the Gothic as the "style of liberty and economy," and also as pre-eminently the "national style" of England. We strongly recommend Sir Francis Scott's pamphlet to all persons who desire to form a correct estimate of what is to be said on the part of the Gothic, in the Foreign Office controversy, as well as to honourable gentlemen who happen to be members of the House of Commons. Sir Francis declares that he cannot hope to interest more than "the limited circle" of the house itself, but we consider his pages of sufficient importance for a far wider circulation. They are clear, and have a definite aim, which is set forth with distinctness, and is resolutely maintained: they prove their author to be master of his subject, and (not an unimportant quality) they are agreeable and indeed attractive in style. They also possess the peculiar advantage of bringing the entire question before the reader in a small compass. The architectural character of our public buildings is a matter in which the public take a deep interest. It is well that the subject should be understood, in order that it may be fairly estimated; and this treatise is calculated to do good service in leading the public to understand the subject of which it treats. Had we our own desire, after placing his pamphlet in the hands of "the members of the House of Commons," we should take care to place Sir Francis Scott himself on his feet in the house, and leave him to advocate the Gothic cause in propria feronds. Lord Palmerston may probably congratulate himself that he is not required to maintain his peculiar architectural views in opposition to such an antag

ESSAY ON THE CHRISTMAS DECORATIONS OF CHURCHES. By the Rev. E. L. CUTTS, B.A. Illustrated. Published at the Office of the Clerical Journal, London.

Clerical Journal, London.

The great festival of the Christian church, to which this essay especially applies, is once more hastening onwards: we are therefore scarcely premature in commending this work to those who undertake to decorate our sacred edifices with the usual Christmas wreaths and garlands. It is an old custom, and a pleasant one. We love to see our churches—those of ancient date especially—ornamented with the living green of the arbutus, ivy, and laurel, and the bright red berries and glossy leaves of the holly;

these things are emblems of the living faith which should animate the hearts of the worshippers within those walls, when all may be cold, and dreary, and dead, without. Mr. Cutts discusses the subject in a true churchman-like spirit, without an approach to those customs or acts of ecclesiastical decoration which the sincere Protestant abjures. His purpose is to show how ornamentation may be carried out decorously, appropriately, and artistically; he illustrates his principles by a considerable number of woodcuts, showing the effect of the work upon the various parts of a church. The reputation as an archæologist which the author enjoys, eminently qualifies him for the task he has undertaken; and we have no doubt that the little volume will long be a text-book of such matters for the clergy and churchwardens of the Church of England.

FABLES AND FAIRY TALES. By HENRY MORLEY, Illustrated by C. H. BENNETT. Published by CHAPMAN and HALL, London.

CHAPMAN and HALL, London.

Descending from his high pedestal as a biographer, the author of "Bernard Palissy," "Jerome Cardan," &c., and others, has given utterance to his imagination in a series of stories for the young, "as a small outbreak," he says, "of holiday extravagance, and nothing more." Now we do not think that fairy tales, however eleverly and amusingly written,—and these are undoubtedly both,—are the kind of reading best adapted for children, to whom truths only should be taught, and not even truths under a guise. Wordsworth says.—

"I never yet have met a man Who could answer a little child,"

"I never yet have met a man Who could answer a little child," even when that child put a question which nature suggested to its mind: what benefit, then, is like to accrue, when instinct and incipient knowledge oppose themselves to the acceptance of presumed instruction? To take, for example, one of Mr. Morley's incidents, where Goodman Ody breaks an egg, from which fell a clothes-brush, a comb, and a large towel, a child would naturally ask, "How came they there?" The only reply that could be given would at once impress the mind with a falsehood—that the whole story is untrue; hence unbelief succeeds to confidence, and not unfrequently the groundwork is thus laid for prevarication and dissimulation. A child cannot be too early made sensible of the importance of truth, in all that it hears, reads, and learns. The world around us supplies ample materials for this: there is no need to travel into a region of mystery and improbability. Some of the stories in this volume are not open to our objections, and all are, as we have intimated, clever and amusing.

THE FIRST OF OCTOBER. Engraved by J. SHURY from the Picture by A. COOPER, R.A. Published by H. Graves & Co., London.

from the Picture by A. COOPER, R.A. Published by H. Graves & Co., London.

Though the entire composition of this picture is highly pleasing, a grey horse in the centre, on which a young lady is mounted, forms its most attractive feature; in painting the animal the veteran artist has shown that his hand still retains—or rather did retain at the time, for the picture is, at least, three years old—all the vigour and carefulness of its younger days. In conversation with the lady stands Mr. Cooper himself, whose portrait is the work of Mr. Harwood. To the left, seated on the trunk of a felled tree, is a gentleman in shooting costume, whom we assume to be Mr. Joseph White, of Clonmel, the owner of the picture, inamuch as the engraving is dedicated to him. His horse, with another which a youth has ridden, is seen in the middle distance, and in the foreground are dogs and dead game, all symbolical of "The First of October." The shooting party is resting on the outskirts of the cover. The name of the engraver of the print, Mr. Shury, is not familiar to us; but we have seen few works in mezzotint of a much better order than this: the grey horse, the foliage of the trees, and the clouds, are each and all excellent.

FOOTPRINTS ON THE SANDS OF TIME: BIOGRA-PHIES FOR YOUNG PROPLE, Dedicated to her Nephews and Nieces, by L. E. B. Published by J. H. and JAMES PARKER, London.

by J. H. and JAMES PARKER, London.
The histories included in this book for the young are those of Alfred the Great, Bernard Gilpin, the Chevalier Bayard, and Pascal, a quartet of good as well as great men. "Aunt Lucy," for thus the authoress calls herself in the preface, has told the stories of their lives in a manner that must find its way to the hearts, no less than the heads, of her juvenile relatives, and of all other juveniles who may read her writings: she would show them true greatness can only be found in the practice of all moral graces and Christian virtues.

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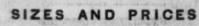


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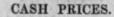
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